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ANN ARBOR HAILS OPERA STARS AND CHICAGO FORCES IN MAY FESTIVAL

University Singers Heard in Choruses in Four-Day Event — Earl V. Moore Makes Début as Conductor — Stock's "Psalmody Rhapsody" Included in Program — Florence Easton, Frieda Hempel, Cyrena Van Gordon, Kathryn Meisle, Adele Parkhurst, Chamlee, Alt-house, Werrenrath, Bachaus, Wheeler, Schlegel, Pease and Dieterle Appear as Soloists

ANN ARBOR, MICH., May 22.—In spite of four days of dark skies and almost continuous rainfall, the twenty-ninth annual May Festival, held in Hill Auditorium on May 17, 18, 19 and 20, was an unqualified success. A characteristic festival audience, estimated at 5000 persons from all over the state and from nearby cities in Ohio, Illinois and Indiana, filled the auditorium to its capacity at each of the six concerts. Artistically, the work of the two organizations taking part—the University Choral Union and the Chicago Symphony—as well as that of the solo artists, set a new standard for future festivals.

The début of Earl Vincent Moore, acting director of the University Choral Union and Assistant Professor of Music in the University of Michigan, as a festival conductor; the performance of Frederick Stock's "Psalmody Rhapsody," for the first time in Ann Arbor and for the second time in America; a fine performance of "Tannhäuser" in concert form, and the uniformly excellent work of the University Choral Union were among the features of the festival. An imposing array of soloists, including Florence Easton, Frieda Hempel, Cyrena Van Gordon, Kathryn Meisle, Mario Chamlee, Adele Parkhurst, Reinald Werrenrath, and Wilhelm Bachaus, pianist, took an important share in the various concerts. Of the new singers to visit Ann Arbor, Mme. Easton and Miss Meisle made the most favorable impression.

The first concert, on Wednesday evening, was devoted entirely to orchestral compositions, with Mr. Chamlee as soloist. He won the immediate favor of the first-night audience, and was compelled to add three encores to the three arias listed on the program.

Mr. Moore as Conductor

Audiences were very much interested in the Thursday evening concert, because it marked the first appearance of Earl Vincent Moore as conductor of the Choral Union. Mr. Moore led the Choral Union, the Chicago Symphony, and the soloists, Reinald Werrenrath and Adele Parkhurst, in Wolf-Ferrari's "La Vita Nuova" with skill and precision, and won the acclamation of the audience. The Chicago Symphony gave exceptionally fine readings of the "Procession of the Knights of the Holy Grail" from "Parsifal" and Strauss' tone poem, "Death and Transfiguration."

The Friday afternoon concert brought

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FREDERICK GUNSTER

Gifted American Tenor, Who Is Now Being Received with Great Favor as Assisting Artist on the Spring Tour of Geraldine Farrar. (See Page 30)

Alfred Hertz Will Retain Post as San Francisco Symphony Conductor

SAN FRANCISCO, May 20.—Alfred Hertz will remain in his post as conductor of the San Francisco Symphony, the balance of the sum necessary to meet next season's expenses having been underwritten.

This was an announcement made on May 20 by the trustees of the Sym-

phony, when the manager, A. W. Widenham, made public the following statement by John D. McKee, president of the Musical Association of San Francisco:

"The balance of the amount necessary to cover the budget for the next concert season has been underwritten, in the

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UNION MUSICIANS TAKE FIRM STAND AGAINST LOCAL IN NEW YORK AFFAIR

National Body in Convention in Grand Rapids, Mich., Confirms Action of Executive in Withdrawing Charter from New York Branch—Joseph N. Weber Re-elected President and Other Officers Are Returned for Ensuing Term —Deficit of \$32,000 Disclosed by Financial Report —St. Louis to Be Scene of Next Meeting

GRAND RAPIDS, MICH., May 20.—Important among the decisions of the American Federation of Musicians, in annual convention here, was a confirmation of the action of the executive board in withdrawing the charter from New York Local 310 last year and establishing a new local. The revocation was confirmed on May 9. The sessions of the Federation occupied five days and were held at the Hotel Pantlind.

The Musical Mutual Protective Union of New York sent five representatives ostensibly to protest against the present form of government of the local. By this plan the union functions only as a holding corporation for its club house and headquarters, and its officers are appointed through another body which is under the supervision of the Federation. The situation resulted from governmental difficulties attendant on the old form of self-government, which culminated last summer in a strike or lock-out of the musicians in New York theaters. The local's representatives to the convention were: Anthony Mulieri, A. H. Nusbaum, Jack Rosenberg, C. C. Halle and Morris Benavente.

President Joseph N. Weber, unopposed for re-election, evidently had the hearty backing of the delegates, present to the number of more than 300. The New York controversy was discussed at great length in the president's printed report and in addresses.

The officers of the Federation recommended that the present policy of appointing the officers of the New York local, as a means of preventing governmental control from falling into the hands of "radical elements," be continued. They reported that the new New York local now has 12,500 members, a larger membership than the old organization had. Continuation of the present method of government of the union musicians' affairs in New York was approved by the convention.

Financial Report Shows Deficit

The financial report indicated that, owing partly to the fact that the New York controversy had cost so much for litigation, the Federation ended its fiscal year with a deficit of \$32,000.

The re-election of all incumbent officers was another outstanding feature of the yearly gathering.

Among other measures passed upon was a proposal, made by certain delegates, to require every musicians' union in the United States and Canada to affiliate with the central labor bodies of

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New Standard Is Set in Ann Arbor Festival



Photo © Bentschler

Prominent Figures in Ann Arbor Festival. Left to Right—Earl Vincent Moore, Acting-Conductor of the University Choral Union, and Assistant-Professor of Music in the University of Michigan; Charles A. Sink, Secretary of the University School of Music, and Business Manager of the Festival, and George Oscar Bowen, Supervisor of Music of the Ann Arbor Public Schools, and Conductor of the Children's Festival Chorus

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forward the Children's Chorus, recruited from the Ann Arbor Public Schools. The children sang under the leadership of George Oscar Bowen, supervisor of music in the local public schools and head of the Department of Public School Music in the University School of Music, and their clear diction and fine tone-shading formed an apt testimony to the training they had received. Miss Meisle, contralto, whose first appearance this was in Ann Arbor, made a fine impression, especially in the aria "O Don Fatale" from "Don Carlos." The audience was also enthusiastic over her performance of the coloratura aria, "Una Voce Poco Fa," from "Barbiere di Siviglia"—an aria usually attempted only by sopranos.

Demonstration for Stock

The Friday, or "Artists' Night," concert proved to be the climax of the festival. Mr. Stock's brilliant and extremely difficult work for chorus, orchestra, and tenor soloist, the "Psalmody Rhapsody," was performed with such spirit that a demonstration for the composer-conductor resulted. With the orchestra striking up a fanfare, the audience arose to its feet and acclaimed the composer. Special recognition is also due William Wheeler, tenor, head of the voice department of the local School of Music, who, when Riccardo Martin could not appear, prepared the tenor rôle with only three days' notice, and sang it admirably.

The singing of Mme. Hempel was also one of the successes of the evening. She was compelled to respond to six encores, the audience demanding three after her singing of "Io Son Titania" from "Mignon." Mrs. George B. Rhead, a member of the piano faculty of the School of

Music, played the accompaniments to three of Mme. Hempel's encores.

Mr. Bachaus, the soloist at the Saturday afternoon concert, received a great ovation after his playing of the Beethoven Concerto in G as soloist with the Chicago Symphony. The enthusiasm increased as he responded with encore after encore, until the pianist had played six numbers, among which were Chopin's Polonaise in A Flat, Berceuse, "Butterfly" Study, and Waltz in D Flat, and the Schubert "Marche Militaire." The Chicago Symphony gave fine readings of the Berlioz Overture, "Benvenuto Cellini," and the Rachmaninoff Symphony No. 2.

Saturday evening was given up to a concert performance of "Tannhäuser," conducted by Mr. Stock. The soloists were: Florence Easton, Cyrena Van Gordon, Paul Althouse, Adele Parkhurst, Carl Schlegel, Rollin Pease, and Robert Dieterle. The University Choral Union sang the chorus parts with spirit and with fine effect, and the Chicago Symphony was excellent in the orchestral score.

Bodanzky Seeking New Singers in Europe

Hundreds of singers from all parts of Europe are visiting Berlin and Vienna in the hope of gaining a hearing before Artur Bodanzky, conductor of the Metropolitan Opera Company, who, according to a cablegram to the New York Herald, is seeking operatic singers for engagements in the United States. The dispatch quotes Bodanzky as saying that he had found no new stars despite the fact that he had heard many applicants. "Vienna is in complete decay," the message quotes the conductor, "The ballets are slouchy, the orchestras inferior and most of the best singers have left the country. Opera is impossible where there are no people with leisure or money." The conductor recently gave a series of concerts at the Mannheim Theater where he was formerly director.

Lodge Proposes Change in Music Duties

WASHINGTON, D. C., May 24.—Senator Lodge of Massachusetts, has submitted in the Senate two amendments to the new tariff bill which directly affect the import duties on music, either in the sheets or bound in books. As the bill is now under discussion in the Senate the amendments were ordered to lie on the table, to be taken up when the schedules relating to the matter are reached. The rate of duty named in the House bill is 20 per cent on works of foreign authorship and 33 1/3 per cent on works bound wholly or in part of leather. The Lodge amendments reduce the former to 15 per cent and increase the latter to 45 per cent.

A. T. MARKS.

The credit for the sound management and excellent arrangements of the local festival goes largely to Charles A. Sink, secretary of the University School of Music and business manager of the festival. The Board of Directors of the University Musical Society, the organization which directs the destinies of the University School of Music and the annual festivals, is composed of Dr. Francis W. Kelsey, president; Dr. Harry B. Hutchins, vice-president; Durand W. Springer, secretary; Levi D. Wines, treasurer; C. Frank Allmendinger, Dr. Marion LeRoy Burton, president of the University of Michigan; James Inglis, Horace G. Prettyman, Shirley W. Smith, Dr. Albert A. Stanley, Dr. Victor V. Vaughan, James H. Wade, and Mr. Sink.

The officers of the University Choral Union are: Earl V. Moore, acting conductor; Mrs. George B. Rhead, pianist; Otto J. Stahl, librarian. Lou M. Allen, assistant supervisor of music in the Ann Arbor Public Schools, assisted Mr. Bowen in drilling the Children's Chorus, and Ava Comin was the accompanist of the chorus.

MARTEN TEN HOOR.

Compositions from Six States in Pulitzer Prize Contest

The manuscripts submitted to the judges of the Pulitzer Prize competition at Columbia University, recently won by Sandor Harmati, violinist, included works by composers from six states. Mr. Harmati's composition was a symphonic poem entitled "Folio." Other works submitted ranged from an opera on the subject of Sophocles' "Antigone" to a descriptive piano study, "The Thunderstorm," composed by a child of thirteen. The judges for the contest were Daniel Gregory Mason and Walter Henry Hall of the music faculty of the University, and Dr. Frank Damrosch, director of the Institute of Musical Art.

Florence Easton in Motor Car Accident

Florence Easton, soprano of the Metropolitan Opera, was badly shaken in an automobile accident in New York on Thursday of last week. Mme. Easton left her home at Port Washington, L. I., in a car driven by her husband, Francis MacLennan. Her purpose was to catch a train for Ann Arbor, Mich., where she was to sing in the annual music festival. Crossing Queensboro Bridge, the car collided with a heavy motor truck and was partially demolished. Mme. Easton took a taxicab from the scene of the smash and was able to board her train.

Bianca Consolvo Marries Italian Count

Bianca Consolvo, contralto, who was recently divorced from Charles H. Consolvo, was married to Count Augusto Manfredi Carriagi of Italy, in New York, on May 17. The contralto, it is said, will return shortly to Italy where she will appear in opera in Milan.

Miami Club Women Object to German Songs

MIAMI, FLA., May 20.—A stir has been caused here by the attitude adopted by some of the members of the Woman's Club when German songs were sung at the recent musical afternoon closing the Club's season. Mrs. Reginald Owen of Coconut Grove, daughter of William Jennings Bryan and president of the Woman's Club, sang two groups of German songs in that language; but some of the members quietly left the hall during the singing of the first group, and others showed their resentment by refraining from applause. Mrs. Owen's friends consider that she did a most kindly and friendly act in appearing on the program, since the music committee had been unable to secure anyone to take part, and she saved the day. Among the numbers heard at this concert was a "Seminole Song," composed by Franklin Harris of Coconut Grove to words written by Mrs. Owen. Katherine Schuster of Chicago gave a demonstration of community singing as taught by rounds after a system of her own. Frances Tarboux, pianist, and Louise Tarboux, violinist, assisted in the program.

Illness Forces Gigli to Cancel All Engagements

All concert engagements of Beniamino Gigli, tenor of the Metropolitan Opera Company, have been called off, his manager, R. E. Johnson, announced last week. Mr. Gigli is still seriously ill with inflammatory rheumatism which attacked him shortly after the Atlanta season of the Metropolitan Company. If his recovery is sufficiently rapid, the tenor plans to sail with his family for Italy on June 1.

Ina Bourskaya to Sing with Chicago and Metropolitan Companies

Ina Bourskaya, mezzo-soprano, formerly of the Russian Grand Opera Company, has been engaged to sing with the Chicago Opera Association for the full season of ten weeks in Chicago, beginning next November. At the conclusion of this engagement, Mme. Bourskaya will join the Metropolitan Opera forces in New York.

Caroline Hudson Alexander Resigns Boston Church Appointment

BOSTON, May 20.—Caroline Hudson Alexander has resigned her position as leading soloist in the Christian Science Mother Church in Boston. The resignation is to take effect at once, and Mme. Alexander will devote all her time to concert work under the management of Marguerite Easter.

W. J. PARKER.

Moscow Art Theater Company to Visit America

The entire personnel of the Moscow Art Theater, with scenic and mechanical equipment, under the direction of Stanislavsky, will come to America next fall for seasons in New York, Boston and Chicago, according to an announcement by S. Hurok, under whose management the company will appear. Permission for the tour is said to have been granted by the Soviet Government.

Rush of Subscriptions Give Start to Opera in English Fund

CHICAGO, May 20.—Mrs. Louis E. Yager, treasurer of the Opera in Our Language Foundation, affiliated with the David Bismarck Memorial Fund, announced to-day that \$5,000 in one-dollar bills had been subscribed during the first week of the "One Million—One Dollar" campaign to provide an auditorium for opera in English. The campaign is arousing considerable enthusiasm, and the committee in charge hopes that sufficient money will be raised to insure the presentation of American operas.

Germany Gives Copyright Protection to American Works

WASHINGTON, D. C., May 24.—The State Department has been officially advised that the German Reichstag has passed a bill according copyright protection to American authors and composers identical with that given to Germans by the United States. The new law accords protection for works of literature, music, art and photography on the same basis as designated in the law of January 15, 1892, and is retroactive in application to the period between August 1, 1914, and July 2, 1922, although it does not apply to the rights of publication, circulation and duplication of any American product which might have been obtained by a third party previous to December 18, 1919. The law becomes effective immediately.

A. T. MARKS.

Shirt-Sleeves Replace Evening Dress and Jewels at Moscow Opera



London Illustrated News

The Stupendous Change in the Political and Cultural Life of Russia During the Past Five Years Has Never Been More Graphically Shown Than in This Photograph of the Interior of the State Opera in Moscow, the House Which in Former Days, Under the Name of the Imperial Opera, Attracted Audiences Which Were Among the Most Brilliant and Richly Dressed in the World. The Sign Under the Former Imperial Box, Now Occupied by Soviet Officials, Reads "Smoking Strictly Prohibited"!

ONE of the most striking records of the changes in the life of Russia is the above photograph which André Morizet secured in Moscow and reproduced in his new book, "Chez Lénine and Trotzky." In pre-revolutionary days, the Moscow Imperial Opera was one of

the finest in Europe and its audiences were famed for wealth, for beautiful women and display of jewels. Now, as the photograph attests, the Imperial box once occupied by the Czar and the Princes of Imperial blood, seats the officials of the Soviet Government. Just beneath the rail of the box is a large

sign which reads, "Smoking Strictly Prohibited." In place of men in evening clothes and women in jewelled dress, the orchestra and boxes are filled principally by men in shirt-sleeves. Clare Sheridan, sculptress and writer, and Margaret Harrison, journalist, who encountered each other for the first time in a box at

the Moscow Opera under the Soviet régime, have recorded the fact that the performances are of a high standard and that the audiences enjoy them keenly, although most of those present had never heard an orchestra or an operatic production before the house was taken over by the Soviet officials.

Finances of San Francisco Symphony Assured for Season by Underwriting

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expectation that enough additional subscriptions and memberships will be secured this summer to relieve the temporary underwriters of their liability.

"The board of governors is pleased to announce that Alfred Hertz has been re-engaged as conductor of the San Francisco Symphony Orchestra for the season of 1922-1923. The personnel of the orchestra will continue practically unchanged.

"It is hoped that the support received from the community will be so enthusiastic that the coming season will be the best in the history of the organization."

A reorganized orchestra, conducted by Gino Severi, gave a Sunday morning concert at the California Theater. Mr. Severi played the wayward "Magyar Dalok" of Lehar. Mme. Sprötte, who has a contralto voice of appealing quality, was applauded in several solos, and Leslie V. Harvey interpreted the Intermezzo from Bizet's "L'Arlesienne Suite." Gyla Ormay was accompanist.

The return to her homeland of Mar-

garet Brunsch, California contralto, who has sung in Germany, was the occasion for a reception at the studio of her teacher, Hermann Genss of San Francisco. Miss Brunsch sang excerpts from "Götterdämmerung." Mr. Genss's song, "Margaretha," composed by him for the occasion, was sung by Mr. Lorenzini. Rose Piazzoni, soprano, was heard in Liszt's "Loreley" and Schubert's "Erlking," and Wm. Morgan, Ruth Mullen, Dorothea Tiemann, W. E. Hayes, Greta Lagerholm, and Amy Stanton, gave numbers from Mendelssohn's "Elijah."

Lulu Blumberg, retiring president of the Pacific Musical Society, tendered a reception on May 10 to Anna Ruzena Sprötte, and Mrs. Frederick R. Crowe, president-elect. An excellent program was heard by many representative local musicians and business men.

At the regular meeting of the club at the Fairmont Hotel on the following evening a program was given by Mme. Sprötte, vocalist, and Rodion Mendele- vitch, violinist. Mrs. Frederick Crowe and C. Allan Lewis were the accompanists.

Gilbert Reek of San Francisco, violinist, gave a recital in Stockton during Music Week, playing Kreisler arrangements of numbers by Bach, Beethoven and Chopin.

Julian R. Waybur, director of the music department of the University of California Extension Division, presented Gustave Walthers, violinist, and Jeanne Feront, pianist, at the San Francisco Public Library in an attractive concert, which included a César Franck Sonata and other interesting works.

Marian Cavanaugh, pianist, pupil of Jos. Geo. Jacobson, and Alex. Murray, violinist, pupil of Giuseppe Jollain, gave a recital at the St. Francis Hotel on May 12, playing numbers by Mozart and Beethoven and three original compositions by Mr. Jacobson.

CHARLES A. QUITZOW.

Wagner's Old Piano Secured for America

Richard Wagner's old piano, which for forty-eight years has been standing in the little drawing-room of an old music teacher in Berlin, is coming to America. It was discovered in its present resting-place by an American soldier, Robert H. Prosser, who persuaded the owner to part with his cherished possession. Mr. Prosser declares that he holds documents establishing the authenticity of the piano, sworn to by the present

head of the house of Bechstein, certified by the president of the High Court of Berlin and the German Foreign Office, and authenticated by the Spanish Embassy, which acted for the United States. The instrument, which is intimately associated with the composition of many of the famous Wagner operas, is to reach America early this summer. It was bought for Wagner by Ludwig of Bavaria when he rescued him from his difficulties, and by his royal patronage set him on the high road to fame. The composer used it for ten years, when he exchanged it for another instrument.

Bayreuth Festival to Be Resumed in 1924

BAYREUTH, May 20.—Announcement has been made by the officials of the Festival Theater that Festivals of Wagnerian Music will be definitely resumed in 1924. International difficulties, lack of funds and disagreements among the parties interested in the Festival have prevented the celebration for several years. The repertoire for 1924 is to include "Parsifal," "Meistersinger" and "The Ring."

Anna Case Plans Summer at Home



Photo by Bain News Service

Wolf-Hounds Yield to a Smaller Member of the Canine Tribe—Anna Case Takes Trixie for an Airing. The Soprano's Russian Prize-Winners, Boris Godounoff and Nikolai Are Not Far Away, but Trixie, Who Also Knows the Touch of a Blue Ribbon, Monopolizes Attention for the Time

ANNA CASE, soprano, has just concluded her season of concerts and recitals, in which she made more than fifty appearances throughout the country. The soprano will remain in America again this summer and she is now spending much of her time looking for a suitable place where she may comfortably

spend the vacation period with her pets, two Russian wolf-hounds, Boris Godounoff and Nikolai, each of them blue ribbon winners at various shows. Miss Case will be heard in her annual recital in Ocean Grove, N. J., and will sing before the Winona Lake Bible Conference in Winona Lake, Wis., in August.

Union Affairs Hold Musicians in Convention in Grand Rapids

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its vicinity. It was evidently the opinion of the delegates that such affiliation is desirable, but the convention voted not to make such adherence compulsory, but to leave it purely voluntary.

The sum of \$1,000 was voted to aid the striking textile workers of New England. The expulsion of a member accused of serving as a spy in a steel strike was confirmed. It was decided to use paper water-marked by the paper-makers' union for the Federation's official journal, the *International Musician*.

The problem of the union musicians for the next few years, President Weber declared, was "to resist efforts toward unfavorable modification of their working conditions." He asserted that the musicians had kept unavoidable reduction of wages to a minimum and "more successfully than the vast majority of other labor organizations affiliated with the American Federation of Labor."

Hearing Given Theatrical Delegates

A friendly hearing was given by the delegates to representatives of the International Theatrical Association. Its president, Walter Vincent, declared that operation now costs theater men almost 100 per cent more than in 1914. He said the last season was the worst in twenty-three years and that cities of less than 200,000 population did sixty-four per cent less business than the preceding season. He warned against the danger of letting theaters close, lest people get

out of the habit of going to theaters. He appealed to the union musicians to do a small share themselves toward meeting the financial problem of reducing cost of theatrical production. General Counsel Ligon Johnson and General Manager Lee McBada also were present.

The matter of negotiation was left by the convention, as in the past, to the executive board.

On the proposal of the San Francisco delegation, the convention instructed every local to take up with its respective Senators and Congressmen the proposed amendment of the Volstead act to permit the use of wine and beer, declaring this a true contribution to genuine temperance. Opposition to distilled liquors and the saloon was expressed by the resolution adopted.

No time was given to entertainment, except for a parade the opening day, a visit to the York band instrument factory and the Berkey & Gay furniture manufacturing exhibition rooms, and a ball on the night the convention adjourned. There was, however, a daily theater party or other entertainment for the wives of delegates.

Ernest Krapp, president of the Grand Rapids local, and Claude O. Taylor, chairman of the committee of arrangements, looked after local arrangements most efficiently.

The following officers were chosen for the coming year:

Joseph N. Weber of New York, president; William L. Mayer of Pittsburgh, vice-president; William J. Kerngood of

St. Louis, secretary, and Otto Ostendorf of St. Louis, treasurer. The convention voted to remove the office of the secretary to New York, Jersey City or Newark. The executive committee comprises: C. A. Weaver, Des Moines; A. C. Hayden, Washington; A. A. Greenbaum, San Francisco, and Joseph F. Winkler, Chicago, and from Canada, D. A. Carey of Toronto, Ont. All these were re-elected.

Delegates appointed to the annual

convention of the American Federation of Labor are: Mr. Weber, Mr. Winkler, Mr. Carey, Mr. Weaver, and Claude O. Taylor of Grand Rapids.

St. Louis was selected as the place for holding next year's convention. Both St. Louis and Colorado Springs were nominated. Philadelphia has invited the organization to meet there in 1926, and Portland, Ore., in 1925. These cities are to have World's Fairs in these years.

VICTOR H. HENDERSON.

Cincinnati Conductorship Still Vacant; Marked Increase in Guarantee List

CINCINNATI, May 20.—The successor of Eugene Ysaye as conductor of the Cincinnati Symphony is still undetermined. A great many names have been mentioned, but the Board of Directors maintains silence as to the possible choice.

At a meeting of the Board of Directors this week nothing was done to point to any successor. Only routine business was transacted, and the president of the Association, Mrs. Charles P. Taft, read a report upon the orchestra stating that the past season was among the best in its history.

Forty-three concerts were given in

Cincinnati, and sixty-two in outside cities. Four concerts that were given without a soloist were among the most popular, indicating an increasing desire for symphonic music by the public.

The guarantees, which were for four years, have expired, and the Board stated that a larger sum has already been pledged than was guaranteed in former years. There are 175 new guarantors, and the list includes pledges ranging from \$5 to \$5,000 for four years to come.

Additional names suggested for the vacant post of conductor are Bruno Walther, Alfredo Casella, Albert Coates, Sergei Kosevitsky, Erno Dohnanyi, Henry Hadley and Chalmers Clifton.

PHILIP WERTHNER.

BERKSHIRE FESTIVAL PLANS

Three Chamber Music Organizations Engaged for Programs

Announcements have been made from time to time of organizations and individuals engaged for the annual Berkshire Festival of Chamber Music, to be held at Pittsfield, Mass., on Sept. 28, 29 and 30. Plans are now well under way.

The Wendling Quartet of Stuttgart, Germany, will give the first and fifth programs and will be assisted by Ernest Hutcheson in the Franck Piano Quintet, and by Georges Grisez in the Clarinet Quartet by Reger, which is dedicated to Karl Wendling. The ensemble will perform Leo Weiner's prize-winning quartet.

The second program, devoted to Brahms, will be given by Susan Metcalfe-Casals, Edith Bennett, Mrs. F. S. Coolidge, George Hamlin, Boris Saslawsky, Ernest Hutcheson, Felix Salmond, Georges Grisez and Hugo Kortschak. The New York Trio, composed of Clarence Adler, Scipione Guidi and Cornelius Van Vliet, will give the third program. The San Francisco Chamber Music Society with Louis Persinger, first violinist, will make its first Eastern appearance in the fourth program, which will include a new quintet for wind instruments by Domenico Brescia.

University of Maryland Sponsors First Festival

COLLEGE PARK, MD., May 20.—Under the auspices of the University of Maryland, the first annual festival was held on May 17, giving opportunity not only for teachers and college students but for residents of the surrounding towns to hear a fine series of programs. A morning program was given by the University Glee Club, composed of twenty male voices, and the Women's Glee Club of twenty-two members. In the afternoon the festival chorus gave a performance of Handel's "Messiah," conducted by Homer C. House. Later a concert was given on the campus by the University Military Band, and in the evening a miscellaneous program was presented by the chorus, a string quartet and several soloists. These soloists were Mabel Austin, soprano; Beulah Harper Dunwoody, contralto; Ernest Davis, tenor, and Rollin Pease, bass. The quartet consisted of Violet Kelk, Jesse Burroughs, Olive Kelk and Francis Baldwin, with Mrs. Jessie Blaisdell as accompanist.

FRANZ C. BORNSCHEIN.

Daughter Born to Gustafsons

Mr. and Mrs. William Gustafson have announced the birth of a daughter on May 16. Mr. Gustafson is bass of the Metropolitan Opera Company, and Mrs. Gustafson was Mary Wells Capewell, Boston pianist. They were married in July, 1921.

Harriet Van Emden Will Include American Songs in Programs in Europe



Photo by Morse.

Harriet Van Emden, Soprano, Who Sailed Last Week to Give Concerts Abroad

Following her successful recitals, two in New York and one in Boston, this season, Harriet Van Emden, soprano, sailed on Saturday, May 20, on the Ryndam for Holland, accompanied by her mother. Miss Van Emden will spend the summer on vacation and in the autumn will appear in concert in Holland and Germany, where she will be under the management of the Wolf Bureau.

Having given a place on all of her programs in this country to songs by American composers, Miss Van Emden will introduce American songs to European audiences. Her plan is to give entire groups of songs by one composer on a program, believing that in this way it is possible for an audience to gain a better idea of a composer's message and recognizing also that in Europe groups of songs by one composer are frequently heard. Miss Van Emden is not under any management in this country at present, but will conclude arrangements for her work here when she returns.

Mexican Copyright for American Publishers' Works

A new arrangement to protect the copyright privileges in Mexico of American music publishers and owners of rights in North America of foreign works, has recently been secured by the Music Publishers' Protective Association. The Association, comprising forty publishers, will be represented in Mexico by the firm of Wagner and Leven, who will take action against violations and infringements of musical compositions copyrighted by publishers in the United States.

Paganini's Secret Exercise Falls to Young Violinist

Valentina Crespi Brings Treasured Documents of the Fantastic Virtuoso to America—Letter Addressed to Lawyer Reveals Violinist as a Speculator in Foreign Exchange—Mystery of Manuscript Notation with Paganini's Advice on Its Use in Practice Is Preserved by Present Owner

IF the life story of Nicolo Paganini were written and published as a novel, it would probably be condemned as too sensational and fantastic by those addicted to even the strangest romance. One of the queerest and most entertaining figures in musical history, there grew about him, during his lifetime and afterwards, a wealth of anecdote, of tales good and bad, such as is seldom the portion of one man. In Paganiniana there are weird stories, and the most extraordinary of these credit the famous violinist with having been in league with the Devil. It was even whispered at times that he was no less a person than his Satanic Majesty himself come to earth for a space.

This tale, as well as the fact that he died without the final rites of the Church, prevented his burial in consecrated ground for more than five years after his passing in 1840. His love affairs were almost innumerable and of the most romantic sort. In London where he played shortly before his death, it is said that many of the audience came forward after his concert and pinched him to see if he were actually of flesh and blood. He played in all the great cities of Europe and in each one left behind a rich store of tradition centered upon his energetic and unreal personality.

Naturally, documents and letters associated with such a figure are of unusual interest and bring high prices from collectors of musical data. The least fantastic and romantic, and the most reliable facts concerning the life of the virtuoso are to be found in his correspondence with Luigi Guglielmo Germi, a warm friend throughout his lifetime and the lawyer of the violinist in the many difficulties in which he became involved from time to time. Germi preserved virtually all of the correspondence and papers, of which two documents recently brought to light are of especial interest.

Secret Exercise as Source of Agility

Probably the most valuable pieces of the now scattered collection is the copy of a secret exercise which the violinist used for developing the technical ability which contemporary tales ascribed to the aid of the Arch-Fiend. The document, in Paganini's handwriting, was left in possession of Germi, in whose family it was treasured until 1883, when it was sold by the lawyer's wife to Dr. G. C. Duncan, a British collector of musical curios, who has purchased many relics of Paganini. In 1921 he made a present of the document to Valentina Crespi, a young Italian violinist, now a resident in this country. With it he also gave Miss Crespi the letter written by Paganini to Germi, which is here reproduced.

Dr. Duncan during most of his life has spent every winter in Italy and he there made the acquaintance of Miss Crespi when she was a small child. He



Valentina Crespi, Italian Violinist, Owner of Two Valuable Paganini Documents

promised her that if she learned English in three weeks he would give her a violin. She acquired a speaking knowledge of the tongue and won the violin. Miss Crespi's father is Italian and her mother Roumanian and both are intensely musical. A few years after winning the violin she went to the Conservatory in Milan, and, later, to Paris to study with Armand Laurent and to Budapest to work under Hubay. She became the protégée of Carmen Sylva, the former Queen of Roumania, who died several years ago and who was greatly interested in the arts, especially poetry and music. After several years she again encountered Dr. Duncan in London and her playing so delighted him that he presented her with the two Paganini papers. Dr. Duncan possesses the watch of Paganini and an unpublished concerto which Miss Crespi hopes to have the first opportunity of playing. She is a collector herself and has a great number of violin bows of antique and interesting design and a violin made by Praga of Genoa from the wood of the window in Paganini's house. It is a copy of the virtuoso's Guarnerius now in the Genoa Museum.

Letter Shows Paganini as Financier

The letter to Germi is an interesting one as it mentions possible engagements in Lyons and London. It also mentions Achillioni, his son, of whom he was passionately fond. It is evident too that Paganini, taking advantage of the disorders in Italy at the time, speculated in foreign exchange, a venture popular to-day. In translation the letter reads:

Dearest Friend:

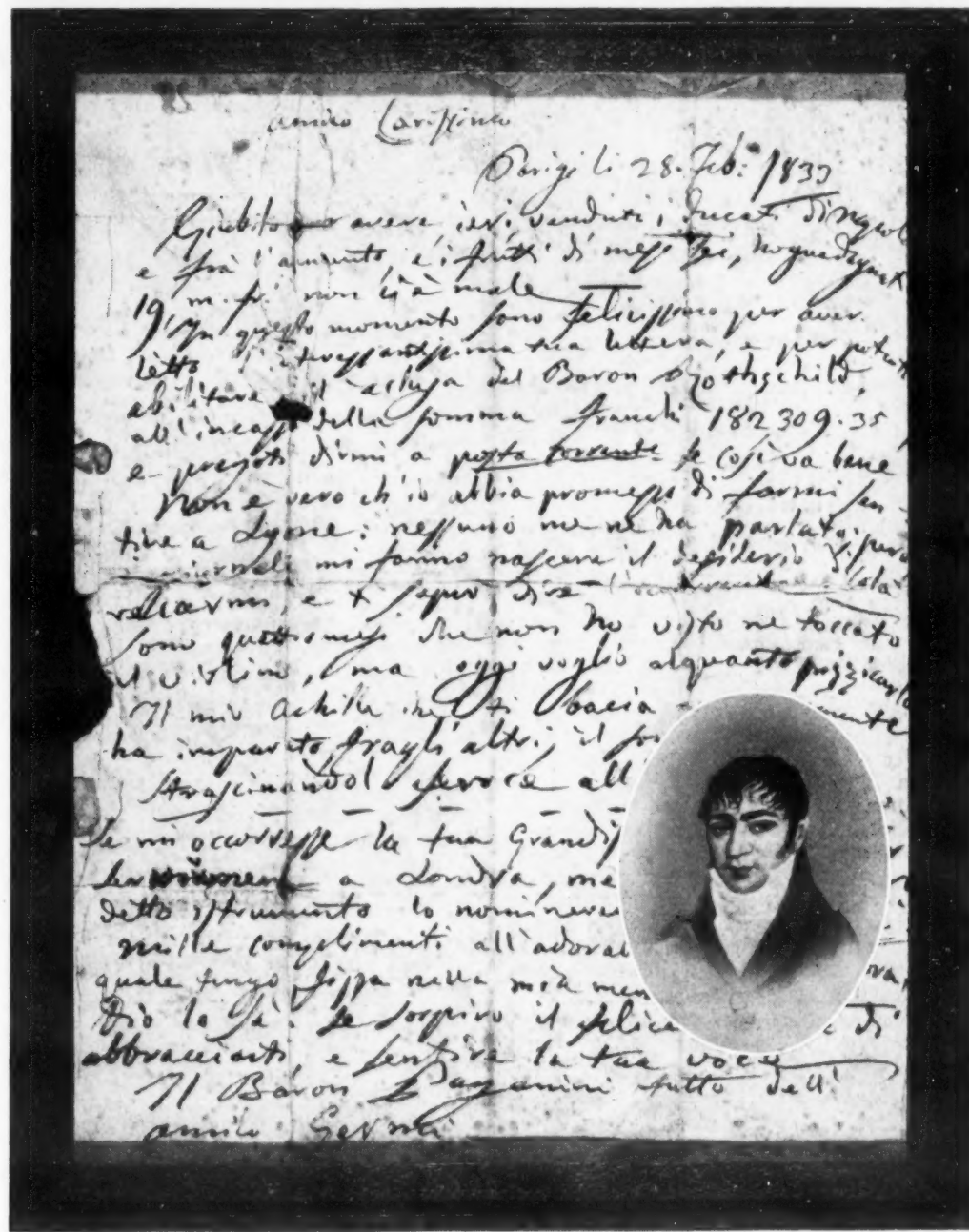
I am very happy that I have yesterday sold the ducats of Naples, and with the increase and six months interest, I have made a profit of 19,000 francs; this is not bad. At this moment I am very happy, having read your very interesting letter, and because I can enable you with the enclosed letter of Baron Rothschild to obtain the sum of fr. 182,309.35 and I beg you to tell me by return of post if this is right. It is not true that I have promised to play at Lyons. Nobody ever spoke to me about this; nevertheless the newspapers make me feel as if I wished to go there, but I will tell you what is necessary to be done. It is four months that I have not seen or touched a violin but I am going to play it a little to-day. My Achille, who kisses you lovingly, has learned among others your poetry [the title of the verses is illegible]. If your very large viola should be necessary to me in London, you will forward me the said instrument and call it contra-violon. A thousand compliments to the charming and dear lady—God knows how she is impressed on my memory. I am longing to embrace you and hear your dear voice.

(signed) The Baron Paganini, all for the friend Germi.

The letter bears the address "To the Most Illustrious Signore and Signora Luigi Guglielmo Germi, Lawyer, Genoa."

Mystery of Exercise Preserved

The other manuscript which bears Paganini's notation of his secret exercise together with penned advice as to how to use it with the maximum of result, Miss Crespi declined to have published. Sworn statements as to its genuineness are written on the back of the document. One is signed by Andrea Paganini, a



A Letter from Paganini to Luigi Germi, His Lawyer, in Which the Violinist Refers to Speculation in Foreign Exchange and Other Matters. The Letter Is in the Possession of Miss Crespi. Inset Is a Reproduction of an Old Portrait of Germi

grandson of the violinist, and reads, "I hereby certify that this manuscript is in the handwriting of my grandfather, Nicolo Paganini, the celebrated violinist of Parma, March 27, 1900."

The other is signed by Dr. Duncan and reads, "This document was purchased by me from the wife of L. G. Germi, who was advocate for Nicolo Paganini, by whom it was written. I have presented it to Miss Valentina Crespi as a token of my esteem, Aug. 5, 1921."

The handwriting of the two documents is interesting in that it bears evidence of the quick mind, the impulsive temperament and impatience of the virtuoso's character. It is exceedingly difficult

to read as many of the letters are slurred, one into the other, as though the violinist was impatient that his pen could not travel at the same rapid pace as his mind. The two documents rank high in value in the collectors' market where mention of music in a letter adds greatly to its value. "The secret exercise" possibly is the most valuable bit of Paganiniana in existence.

Miss Crespi, who sailed from New York recently to spend the summer in Italy and France, keeps the two bits of paper in a safe deposit vault as though they were prized jewels. To a violinist, they are certainly documents of the greatest possible value.

LOUIS BROMFIELD.

NEW JERSEY FAVORS TEACHING LICENSES

Federation of Clubs Also Indorses Music Credits—Orchestra Heard

By A. D. Pierce

CAMDEN, N. J., May 20.—The New Jersey State Federation of Music Clubs held its first annual convention on May 11, meeting in the Parish House of Grace Church, Merchantville, at the invitation of the Merchantville Music Club.

During the morning a business meeting was held, at which the movements for the licensing of music teachers and the granting of school credits for music were indorsed.

The afternoon session, in addition to an excellent musical program, included addresses by Powell G. Fithian, director of music in the Camden public schools; Frances Elliott Clark, chairman of the educational department of the National Federation of Music Clubs; Mrs. Edwin B. Garrigues, Mrs. John Holton, Elizabeth Gest, Elizabeth Hood Latta, and Marion Van Wagenen, all prominent in musical circles.

The following officers were elected for the coming year: Julia Williams, president; Mrs. Duncan Campbell, vice-president; Miss Van Wagenen, second vice-president; Mrs. A. F. Bolte, recording secretary; Mrs. L. A. Lanning, cor-

responding secretary; Mrs. John W. Wescott, treasurer, and Mrs. J. Iredell Wyckoff, auditor.

There are fifteen federated clubs in the following cities: Arlington, Atlantic City, Camden, Glen Ridge, Hackettstown, Haddonfield, Lambertville, Merchantville (2), Newark (3), Ocean City, East Orange, and Riverton.

The Camden Concert Orchestra, an organization of fifty members, presented its second concert of the season at the High School Auditorium on May 5. An excellent program included numbers by Herold, Rossini, Czibulka, Gillet, and Johann Strauss. Howard Cook, the conductor, who was vigorously applauded, has done admirable work with his orchestra.

The soloists were Frank Plegge, pianist; Naum Costor, tenor, and Bertrand Austin, cellist. Mr. Plegge gave a group by Mendelssohn, Chopin, and Liszt, displaying a facile and brilliant technique. Mr. Costor sang arias from "Aida" and "Rigoletto," and several songs in artistic fashion. Considerable tonal beauty marked the cellist's solos, which included a couple of negro spirituals and Cantilena by Goltermann, and were much applauded by one of the largest audiences of the season. The concert was given free to the public through the efforts of Charles M. Pearce.

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RUSSIAN VISITORS REPEAT SIX OPERAS

Second Week in New York
Brings Several Changes
in Casts

No opera new to New York was sung during the second week of the Russian Grand Opera Company's four-weeks' engagement at the New Amsterdam Theater, but there were repetitions of all but one of the works sung during the first seven days. "Eugene Onegin" was presented on Monday evening and again on Saturday afternoon, "The Demon" Tuesday evening, "The Czar's Bride" Wednesday evening, "Snégourotchka" Thursday evening, "Pique Dame" Friday evening, and "Boris Godounoff" Saturday evening.

There were a number of changes of cast during the week. Nina Koshetz on Monday assumed the part of Tatiana in "Eugene Onegin," a rôle to which she brought beauty of voice and art of delivery. She also replaced Zenia Ershova as Marpha in "The Czar's Bride." As fine singing as has been done by any male member of the company was that of Max Panteleeff in the name-part of "The Demon," sung at the earlier representation by Jacob Lukin. Marie Mashir appeared as Tamara in place of Mme. Koshetz and sang this part and that of Tatiana at the Saturday matinee of "Eugene Onegin" successfully. Olga Kasankaya was a very winsome Snow Maiden. Nicholas Karlash again won respect for his delineation of Boris. The performances had the same vir-

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tues and faults as those of the opening week, their vigor, spirit and racial verity tending to offset vocal, orchestral and scenic shortcomings. "The Demon" attracted perhaps the best audience of the week, and seemed to gain somewhat by a second hearing. "The Czar's Bride," the opera which attracted the most attention in the first week, re-emphasized its melodic beauty and at the same time its lack of dramatic qualities. The one work of the first week not repeated was "Russalka." O. T.

LYRIC CLUB OF NEW YORK GIVES ELEVENTH CONCERT

Grace Freeman and James Price Heard
in Solo Numbers—Arthur Leonard
Conducts Interesting Program

The eleventh private concert of the Lyric Club of New York City, Arthur Leonard, conductor, was given at the Waldorf-Astoria on the evening of May 16. The assisting artists were Grace Freeman, violinist, and James Price, tenor. Miss Freeman played with much felicity of tone and style a Barcarolle by Frederick Chapman, the Schubert-Wilhelmj "Ave Maria," a Rondino by Kreisler, a Lullaby by Max Reger, and "Gossamer" by H. O. Osgood. Mr. Price sang the aria, "Che Gelida Manina" from "Bohème," Handel's "Where e'er You Walk" and numbers by Dwight Fisk and Campbell-Tipton. The artist's diction was especially commendable, and his tone production excellent.

The chorus, a women's organization, sang Warford's "Approach of Night," Kramer's "The Last Hour," in which the solo was sung by Mrs. Haviland; "Peggy" by Cox; two spirituals, "Hard Trials" by Burleigh and "There's a Meeting Here Tonight" by Dett; the Old Gaelic, "Turn Ye to Me," in a setting by Rigby; "Spinning Song" by Reiman-Brown, two Indian numbers, "In Mine Ears Is Sound of Weeping" and "O Willow, Willow," by Henry Purmort Eames, both dedicated to the Club, and "Music of Spring" by Dunn. There was much to admire in the fresh quality of the voices and the responsiveness of the ensemble. R. M. K.

PROGRAM OF SWEDISH MUSIC

Josef Toft, Violinist, in Joint Recital
with Ruth Ekberg, Mezzo-Soprano

Swedish music predominated in the interesting program given at Carnegie Chamber Music Hall on the evening of May 19 by Josef Toft, violinist, assisted by Ruth Ekberg, mezzo-soprano of Springfield, Mass. Erik Leidzen, composer of several of the numbers presented, acted as accompanist and did admirable work.

Mr. Toft, whose playing is mature, technically good, and marked by romantic feeling, opened the program with two movements from the Mendelssohn Concerto. His second group was an interesting one of four pieces composed by his teacher Christiaan Kriens. These were "Chanson Marie Antoinette," "Danse Rustique," "Sérénade Melancholique" and a Concert Mazurka. They were melodious compositions of much charm. The concluding group of the violinist was made up of three movements from a small Swedish Suite of which Mr. Leidzen is the composer. The entire program was cordially received.

Miss Ekberg was heard in two groups of Swedish songs, admirably suited to her voice and style of singing. Of these one was composed by Selim Palmgren; two by Mr. Leidzen and one by Mr. Kriens. There were also four Swedish folk-songs arranged by Mr. Leidzen. L. B.

Gilbert Wilson Gives Washington Recital

WASHINGTON, May 20.—Gilbert Wilson, baritone, was recently heard in recital in this city. His program included numbers by Beethoven, Brahms, Bizet, Tchaikovsky and American composers. The artist, who visited the city in the interests of the Bispham Foundation and the Opera-in-Our-Language Foundation, was also heard in recent recitals given in Quantico and Fredericksburg, Va., and Camp Meade, Md. WILLARD HOWE.

ANNUAL CONCERT BY KRIENS PLAYERS

Barbara Maurel and Nelson
Illingworth Are
Soloists

That the efforts of Christiaan Kriens in molding and preparing future players for the various professional symphonic bodies are meeting with deserved success was convincingly demonstrated on the evening of May 20, when a large audience attended the tenth anniversary concert in Carnegie Hall by the Kriens Symphony Club, augmented by the Plainfield Symphony. The combination brought more than 200 players under the baton of Mr. Kriens. The work was of a high order. The various sections of the orchestra showed the results of excellent training under Mr. Kriens, and their playing of Weber's "Der Freischütz" overture and the Andante from Tchaikovsky's Fifth Symphony won vociferous applause. The Kriens' "Suite Bretonne," a group of four characteristic numbers, was charmingly played.

An outstanding feature of the program was the first performance of Mabel Wood Hill's Tone Poem, "Grania." It was cordially received, the composer being obliged to acknowledge the warm reception given her work. Elgar's "Pomp and Circumstance" closed the purely orchestral numbers.

Barbara Maurel, contralto, and Nelson Illingworth, baritone, were the soloists. Miss Maurel sang charmingly the Habanera from "Carmen" and later a group of songs by Secchi, Debussy and Rachmaninoff, with Frederick Bristol at the piano. Miss Maurel is the possessor of a voice of rich quality. Her lower tones were exceptionally colorful and her delivery disclosed marked vocal artistry. Mr. Illingworth scored with his dramatic interpretation of Loewe's "Erking," orchestrated by Mr. Kriens, and a group of songs by Alfred Hill. Both soloists were recalled and added extras.

Charles D. Isaacson made an earnest appeal for the orchestra's support. This met with hearty response, and the tenth anniversary was brought to a successful close by the presentation of flowers and loving cups to Mr. Kriens, Mr. Isaacson and the soloists. M. B. S.

YOUNG PIANIST HEARD

Dorothy Roeder Shows Skill in Recital
at MacDowell Galleries

Pianistic skill of a high order was disclosed in the recital given by Dorothy Roeder, a daughter and artist-pupil of Carl Roeder, the New York pianist and teacher, at the MacDowell Gallery on the evening of May 19. Miss Roeder was heard in a taxing program which included Bach's "Italian Concerto," Beethoven's C Sharp Minor Sonata and groups of Gluck-Brahms, Chopin, Chopin-Liszt, MacDowell, Glinka-Balakire and Dett, concluding with Schumann's A Minor Concerto. She disclosed marked seriousness of purpose to both the Bach and Beethoven numbers bringing to their interpretation admirable musicianship for one so young. She played with exceptional clarity and with crisp technique, and was heartily applauded by a large audience. M. B. S.

Florence Macbeth in Corpus Christi

CORPUS CHRISTI, TEX., May 20.—Florence Macbeth, coloratura soprano of the Chicago Opera Association, gave a recital at the High School Auditorium on the evening of May 6 and delighted her audience with groups of Russian, Norwegian, French, English and American songs. She was obliged to add five encores. George Roberts, who acted as Miss Macbeth's accompanist, played as soloist works by Coquard, Godowsky and Rubinstein and two encores.

Manolito Funes in Piano Recital

Manolito Funes, pianist, appeared in recital in Steinway Hall on Thursday evening, May 18. Mr. Funes displayed an agile technique, a well thought-out manner of exposition, and a good sense

of shading and tonal coloring. His first number was Beethoven's "Appassionata" Sonata, which he played with serious conception of the music and a virile style which adequately met its requirements. The Chopin G Minor Ballade was given a mature interpretation, and other numbers in this group were the A Flat Ballade, the Impromptu in F, and an Etude. The program concluded with "La Legierezza" by Liszt, and the Paderewski Thème Varié, Op. 16. R. E.

CHAMBER MUSIC CONCERT

Norfleet Trio Presents Program for Arts
Assembly

The Norfleet Trio presented a program of chamber music, under the auspices of the Arts Assembly, at the Magna Chordia Chambers on Monday evening, May 15. Smetana's vigorous and melodious Trio in G Minor, Beethoven's Trio in E Flat, and two "Fairy Tale" waltzes by Schutt were played smoothly and with an excellent equipage of the parts by the Trio, the members of which are Catharine Norfleet, violin; Helen Norfleet, piano, and Leeper Norfleet, cello. The small auditorium enabled the audience to hear chamber music under the most favorable circumstances and the most cordial applause attested the pleasure with which the program was received. B. B.

HANS MERX IN RECITAL

Baritone Gives Program in New York
After Several Years.

Hans Merx, baritone, who was heard in concert here some seven years ago, gave a New York recital of well-arranged numbers in Rumford Hall on the evening of May 15. He presented German lieder almost exclusively, including a generous selection from the "Winterreise" cycle of Schubert.

The singer's upper voice was disclosed as one of considerable natural beauty and bigness. In the lower register it had less color and surety. The apex of his work was reached in "Der Lindenbaum," from the Schubert cycle. Here Mr. Merx sang with much sincerity and eloquence.

Among the numbers presented were Dvorak's "By the Waters of Babylon," Brahms' "O wüsst' ich doch den Weg zurück"; three numbers by Wolf, "Gesang eines Kreuzfahrers," "Anakreons Grab" and "Der Gärtner"; Hugo Kaun's "Daheim" and Loewe's "Archibald Douglas." Edward Rechlin was a skillful accompanist. K. M. R.

Stuart Ross Plans Summer Activity in
Harrison, Me.

Stuart Ross, accompanist, has completed a successful spring tour with Rosa Ponselle and is now preparing for an active summer in Harrison, Me., where he will be assistant to Frederick Bristol and also play in the opera classes of Enrica Clay Dillon.

UNIONVILLE, CONN.—Mrs. Lawrence Shepard has been appointed soprano soloist at the Congregational Church.

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Dear MUSICAL AMERICA:

The symphony orchestra situation throughout the country appears to be in a rather disturbed condition, from all I learn. In San Francisco, Hertz is having trouble owing to the opposition of a clique which seems determined to oust him. Some say that this is part of an anti-semitic movement. Meantime, Hertz has greatly increased his popularity among the mass of citizens and music lovers and, at a recent concert, got an ovation such as is rarely witnessed even in that temperamental city.

In Detroit there appears to be trouble, owing to the fact that the deficit for the season before last has not been met. There seems also to be some friction between Gabrilowitsch and certain members of the orchestra. It is generally admitted, however, by all who have any knowledge of the situation that Gabrilowitsch has done wonders, that they could not possibly get a better conductor for the symphony organization and that he has won the respect and admiration of the best citizens.

In Cincinnati Eugene Ysaye has resigned. The trouble arose from a row with the members of the Cincinnati Symphony Orchestra Association who had refused to allow him to make his own son the first violinist. They say that whenever Ysaye had a chance he would interrupt rehearsals and order Sigismund Culp, one of the first violinists, to take a little rest. Then Gabriel, the conductor's son, would appear suddenly and take Culp's place.

The good feature of that situation is that the directors of the Association, instead of looking around for another foreigner to take Ysaye's place, are considering Chalmers Clifton, an American, who received his musical education in Cincinnati.

It has seemed to me right along that it is positively ridiculous that whenever the foreign conductor of a great symphony orchestra resigns or passes out, those concerned with the direction of affairs promptly cable to Europe to someone out of a job to be gracious enough to accept six times more than he ever thought of asking to come over and help us out of our trouble. Just think of it! Nearly 110,000,000 people, forty per cent of whom are of foreign birth or descent, and yet it is impossible, according to the gentlemen and ladies who look after our symphonic organizations, to find a single blessed soul who can fill the job.

In Boston they say they are already looking for a conductor to succeed Monteux. Rumors have come from time to time that the directors of the Boston Symphony have been making overtures to Toscanini. Whether he would agree to come seems to me doubtful.

In New York there has been a shake-up, and Felix Leifels, who was the manager of the Philharmonic for seventeen years, has resigned, while Arthur Judson, the manager of the Philadelphia Orchestra and who is also the manager of the Stadium concerts in New York, has been appointed in Leifels' place. Leifels did good work. There is no ques-

tion about that, especially during the war period.

It is said that the appointment of Judson, who was with you a number of years and of whom you may be justly proud, is due to the desire not only for greater efficiency in the general management but for drastic economies. You know, even some of the big people who are backing the symphonic organizations have been pretty hard hit by taxes and the times.

That Stokowski, now the head of the Philadelphia organization, will come to New York, and so realize his own and his wife's ambition of years, may be in the womb of the future, but as it is he has a contract which will last till 1927 with the Philadelphians and will receive \$40,000 a year. They do say that he was offered a higher sum to come to New York right away.

Stransky will fill out his term and then may return to Germany, though he has become an American citizen. This would appear to be probable for the reason that I understand he has been selling his personal effects, especially the pictures which he had here, some of which were very valuable.

Ultimately I think that Stokowski will come to New York with Arthur Judson as his manager, and some other noted conductor will take Stokowski's place in Philadelphia.

Meantime, there are rumors about the Symphony Orchestra organization, of which Damrosch is the head. According to these rumors, Damrosch feels that by his tremendous work for years he has earned his rest, and that he will in the near future resign as he resigned from the Oratorio Society and only went back to help it out. If Damrosch resigns, the wiseacres say that Albert Coates, the well-known English conductor, is slated to be his successor.

While I am a great admirer of Coates, at the same time I cannot but ask, is it necessary to go to England for a conductor for our Symphony orchestra, or to Holland, or to Germany or to France? Couldn't we find somebody who could fill the bill right here at home? Must we ever tell the world in thunderous tones that we are still in our musical infancy and must rely on Europe when we want a really capable conductor? Hasn't the time come for our emancipation from the foreign fad?

Richard Aldrich of the *Times* interjects himself into the situation with a very able article entitled "On Choosing a Conductor," in the course of which he says that the trustees of the Boston Orchestra are going through the doubt, uncertainty and anguish of spirit that fall to most trustees when they have to select a new conductor.

Then Aldrich asks what should be the principles applied in choosing a conductor? Should you seek out the greatest name and induce the owner of it to accept your seductive financial offer, or, what is much more likely, strain your resources to meet the demands he will make, which are certain to be enormous? Or should you seek out a man of talent without a great reputation, in the hope that, if not a potential genius, he will at least develop himself in your service to great usefulness and ability?

Aldrich tells us that there is danger in both courses. If you pick the man of supposed talent, you may saddle yourself with a mediocrity, and this has happened in regrettable instances. On the other hand, is it wise to pay an enormous salary for the great reputation of a noted conductor of the "prima donna" class. There are grave objections to doing so, some of which are rooted in the facts of human nature. When you pay a famous man \$45,000 for conducting half a season, it may justly be said that he cannot possibly give you \$45,000 worth of conducting in that period. But the trouble is, he will try to. He will be almost irresistibly impelled to demonstrate to his employers and the public that he can do what other men cannot.

Apropos of what Aldrich says, let me ask whether it is fair to pay the extravagant prices that have been paid to some of the foreigners who have come here, when, while they had considerable reputation in the musical world abroad, it was not as conductors of symphony orchestras. Take the case of Doctor Muck, for instance. He was an operatic conductor when he came here. He got his education as a symphonic conductor in this country by experimenting on the members of the Boston Symphony. He made good, I will admit. Take Artur Bodanzky. He had never been heard of in Europe, to my knowledge, as a

symphony conductor. Yet they fished him out of the Metropolitan to conduct the National Symphony, paid him a big salary and he did the best he could.

By the bye, did you read Rosenfeld's critical review of Herr Bodanzky in a recent number of the *Dial*? The *Dial*, you know, is the most advanced literary monthly published in this country.

Rosenfeld in his article starts out by referring to the reports current during the war that the Germans had turned corpses, not only of the Allies but of their own, into sausages and food for their starving people. With this he associates the tendency of the society known as the "Friends of Music," under the direction of Bodanzky, to do the same with certain musical compositions which had long been in the grave and which, Rosenfeld says, should have been permitted to rest there, even though they were occasionally decorated with flowers. These dead compositions, Rosenfeld insists, have been the especial provender for resurrection and presentation to the musically hungry in New York by dear Bodanzky. If you desire to read something that is sulphuric in its criticism, I commend you to the May issue of the *Dial*.

When I undertook to give the reasons why Geraldine Farrar had been permitted to leave the Metropolitan at the time when her popularity seemed to be at its zenith, I did so because it was a leading matter for discussion in musical circles, and also because it gave me the opportunity to state that her departure was not due to any cabal, outside influence and certainly was not due to lack of appreciation on the part of Gatti of her services, her abilities and her popularity, nor did it mean that he was not well disposed to Americans. I said that it indicated the future policy of the Metropolitan, to the effect that henceforth that institution would assert itself as an independent artistic organization, that it would not make any contracts with artists, however distinguished, except for a certain limited number of performances each season, and that it would no longer permit the institution to be dependent upon any one or two artists even of world renown, and certainly would not permit, as it had been the custom for years past, any artist to not only direct but virtually dominate its policy, consequently that the offer that was made to Mme. Farrar and which she had declined was not intended to slight her in any way. It was simply in accordance with the policy which will henceforth govern the Metropolitan, and which would indicate a revision of salaries, so that the old system, by which a very limited few got a tremendous reward for their work, while the rest got barely enough to live on, would be abolished and a more equitable standard put in practice.

To this I added that it was my conviction that should Mme. Farrar, after her next concert season, desire to return to the Metropolitan for a limited number of performances on such terms as the Metropolitan felt justified in offering, she would be received with all the favor due to her service, her talent and her prestige. In all of this I had reason to believe that I was writing, as they say, by the card.

However, when I decided to make these statements of the situation at the Metropolitan, I was fully aware that it would result in my receiving a number of letters, some reproving me mildly for having dared to discuss so sacred a person as Geraldine Farrar, others more or less abusive, some distinctly scurrilous.

I shall not endeavor to answer the letters I have received, for the reason that H. E. Krehbiel of the *New York Tribune*, the dean of the critics, being in the same boat with myself, devoted very nearly four columns to this very question in a recent issue of the *Tribune*.

It seems that Mr. Krehbiel, at the time that the columns of the papers were filled with stories of the disagreement between the general manager of the Chicago Opera Association and a well-known tenor, and the threatened departure of Mme. Farrar from the Metropolitan, in condemnation of the hullabaloo that was raised, said that music-lovers might justly be concerned about other things, that they could overlook the flight of a dozen songbirds and should pay more attention to the operas to be produced and the performances given. Promptly Mr. Krehbiel became the recipient of a number of letters of protest, especially when he commented adversely on some of Mme. Farrar's vagaries.

Now, it seems that the *Tribune* made an investigation of the letters that

Viafora's Pen Studies



His "Archibaldo" Costume in Storage, and With a Fishing Pole on the Shoulder Where the Throttled "Fiora" was Wont to Dangle and Twitch, Virgilio Lazzari Is No Longer Blind. The Lure of Fishes, Big and Little, Not "The Love of Three Kings" Grips the Chicago Opera Bass, as Here Pictured by Viafora. The Curator of the Aquarium Failed to Identify the Singing Sunfish on the End of the Line

came, just as they came to me. This is what Mr. Krehbiel has to say on the subject: "It is interesting, if not significant, that they were all in a perfectly obvious feminine handwriting, and that only one or two showed evidence of an attempt at disguise. There were signatures to all, and addresses. We thought it worth while to attempt to identify the writer or writers, in accordance with our custom. Every signature and every address proved to be fictitious."

Then Mr. Krehbiel took up the question of the justice of the criticism that he levelled at Mme. Farrar, very much on the line of what I wrote myself. He said that, while he appreciated the good instincts and fine talents that prompted her performances in "Königskinder" and "Madama Butterfly," he regretted that other promptings led her to do what she did in "Romeo and Juliet," "Faust," "Thais" and more recently in "Zaza."

He called particular attention to what he designates as "an inexcusable act of vulgarity" on the part of Mme. Farrar to sing a scene in "Romeo and Juliet" while rolling about a bed. With respect to her performance in "Zaza," he said: "It is a matter of small moment whether or not the Metropolitan audiences would next year have the inestimable privilege of seeing Mme. Farrar, in the guise of Zaza, disrobe with the assistance of a tenor and sprinkle her undergarments with perfume in expectation of his arrival in her dressing room." He adds that he considered this perfectly justifiable art criticism.

Then, in answer to those good people who have taken up arms on Mme. Farrar's account because she is an American girl and should be backed and honored as such, Mr. Krehbiel gives us the record as it exists in cold type and says: "Some, while inclined to forgive, are not inclined to forget her utterances in Berlin when Germany went into the war which all but left the civilized world in ruins."

Before the war, says Mr. Krehbiel, Mme. Farrar said in a German newspaper that she would not return to America for the reason that there was no art in this country—nothing but money. "For that," she continued, "I went over. The American has no appreciation of art. Art is an impossibility in a country politically corrupt." To this Mr. Krehbiel adds that she expressed similar sentiments in the *New York Times* after the outbreak of hostilities.

All of this, of course, does not affect Mme. Farrar's great talent, her wonderful popularity, her notable service to opera; but it does show most distinctly and emphatically that those who rise up in her defense, even when they give their real names and addresses, are not as justified as they seem to think they

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

are in damning the critics whenever they believe in all sincerity that they have reason to adversely comment on certain of her acts and public utterances.

If Mme. Farrar has anything to be grateful for, it is the generous consideration which the critics of New York and other cities have always shown her in spite of her many lapses.

Before I leave the subject, let me express my personal obligation to Mr. Krehbiel that he took up the matter and handled it as he did. In doing this, he has rendered a great service to all those who write for the press and who have, under grave disabilities, often seriously handicapped, endeavored to do their duty by their readers and the papers they represent.

At the present time there are a number of aspiring females, not to mention the males, who are just crazy to get over to Berlin for "atmosphere" and a musical education, as if they could not get them in this country, and they are all the more impelled to go as American dollars turned into German currency represent the ability of the enterprising females and males to live like fighting cocks on a few dollars a day, being incidentally able to put their fingers to their noses at Volstead and prohibition laws.

It may perhaps dampen the ardor of some of these good people if I tell them that things musical in the town of former Kaiser Bill are not quite as rose-colored as they think, and here I am dependent not alone on private communications but on what is appearing in the press in Berlin.

In a recent issue of *Vorwärts* I find that prominent paper stating that the concert halls are ruled not by ability but by money, and that only the rich can give concerts, and only he who is willing to sacrifice half a year's income of a workingman. The young people hire halls, orchestras and soloists with other people's money instead of continuing to study in the music schools. Instead of disgracing themselves with Mozart, they scatter sand in the ears of the deadheads with less clean, less comprehensible new music. "Let us be quite frank," says *Vorwärts*, "art in Berlin is dying. It will collapse in all its corners."

Another Berlin musical critic, Fritz Windisch of *Die Freiheit*, writes: "Berlin is smothered in concerts. Berlin is hungry for music. Thick 'musical calendars' do not begin to enumerate all the concert-giving 'artists' of Germany. But if you look for real musicians, who have a call and stand in a vital relation to music, who work constructively for musical culture and are not merely machines reproducing a repertory drilled into them, a single page is sufficient to register their names."

Seems to me that ninety-five per cent of those would be prima donnas and virtuosi who contemplate rushing abroad on the strength of a few hundred dollars, half a trunkful of clothes and a letter or two of introduction, they—if they are wise—had better stay at home. *En passant* I would suggest to the young ladies who contemplate this incursion into the old world for the hallmark of its approval, that they cannot wander about the streets of Berlin or Vienna in the dusk as they are accustomed to in this country. They are very liable to be held up and asked what their business is, especially if they are without a chaperone, which most of them generally are.

A word even to the foolish may be sufficient.

The season of Russian operas which is being given at the New Amsterdam Theatre in New York by the enterprising company which managed to escape from the former kingdom of the Czar in the face of terrific obstacles and adventures, till it struck the Pacific Coast and has since made its way to New York, has evidently gotten the goat of friend Henderson of the *Herald*. In a few inimitable paragraphs he has summed up Russian opera, which, he says, has not much action but long vocal scenes in which trios, quartets or ensembles are prominent.

Then, low voices are much more used in leading parts in Russian than in other operas. As for the tenor, he is almost a nonentity, for which some of us are grateful. In "Russalka," for instance, the great part is the bass, in the "Czar's

Bride," the baritone. It is the same in "Boris" and "Ivan the Terrible."

But what drives poor Henderson to express himself so intensely is that there is so much choral writing in the Russian opera, which was all right in "Boris," when that was a novelty, but when we see the chorus persistently walking on and off the stage and remaining only to sing long pieces which apparently do not affect the development of the story, it gives us that tired feeling.

Henderson is also exercised because these Russian operas are nearly all on Russian stories and the continued exhibition of onion-crowned minarets and long, embroidered coats, feminine head-dresses of ecclesiastic cut, men's boots with the trousers tucked in becomes in the course of time wearisome to the eye. One yearns for a Spanish Don out of a Verdi opera or a Portuguese adventurer like *Vasco di Gama*, or even a hungry Bohemian from the world of *Murger*.

The climax, however, to Henderson's discomfort is that it is not only that they drink in these Russian operas, but how they drink. If the action of the first scene of Rimsky-Korsakoff's opera meant anything at all, it included the easy absorption of something like twenty gallons of wine in an hour by a party of about forty persons. However, let it be said that in spite of all the libations no one was intoxicated till the end of the second act, when an inconsequential and apparently meaningless chorus of belated "drunks" going home in the moonlight brought the act to an end.

However, there is one thing the Russians have given us in all their performances, even if the orchestra sometimes wanders from the pitch and the various performers play according to an independent plan of their own, in which they are ably and nobly seconded by the singers, and that one thing is "vitality." There is life to what the Russians do, a life backed by a wholesome, if sometimes brutal, energy, whether it is in a drama or in an opera. They mean business all the time. To our somewhat jaded taste, educated by Italian and French opera, this has come like a breath of air in a Sahara of perfumed melody, though Finck of the *Post* not long ago told us that "melody means life, not death, to music." For that reason Finck wants us to go every year back to Schubert for a week of real melody. There are a good many who would be willing to follow Henry Theophilus in his lead.

Schumann Heink Plans Northwest Tour Which Will Extend to Alaska



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Mme. Schumann Heink

Ernestine Schumann Heink, after her regular concert season closes in June, will pass a few weeks at her new home in Garden City, L. I., and will then start on a trip to the Northwest, which will take her as far as Alaska. She has in mind to visit all the hospitals in that section of the country to sing to the soldiers.

Horner & Witte of Kansas City state that Mme. Schumann Heink's series of spring festival concert dates, which she

Dr. E. E. Free, former major in the chemical warfare service and a well-known scientist and engineer, has discovered that the weather affects applause in opera houses and theaters. In order to test this momentous question, it was decided to try out the audiences at "Marjolaine," the musical comedy at the Broadhurst Theater.

The Doctor says that the amount and length of applause are not only the result of appreciation by the audience but are largely determined by weather conditions. He says that actors and singers will tell you that applause to certain speeches and scenes varies tremendously on different nights. Hitherto we have ascribed this to the different temperaments of the people who heard the words, the music and witnessed the scenes. The Doctor tells us, however, it is the weather.

We have become accustomed to use the weather as a leading topic for discussion. When you are suddenly introduced to a very pretty girl who has just as little to say to you as you have to say to her, the weather is always regarded as an effective means of breaking the ice.

In polite society in England, where the weather is generally damnable, no two people would be considered to be cultured if, when they met, they did not start with a reference to the weather. So why should not the applause in opera houses, theaters and concert halls be measured by the weather?

Doctor Free tells us that if one has had a cool evening after a warm day, people are stimulated and so they get some enjoyment out of a show and testify to this enjoyment by the length and heartiness of their approval. On the other hand, if the day has been cool but the night is warm, they naturally feel like relaxing and let the show go on without any effort to indicate their pleasure in listening to it.

But Doctor Free is surpassed by Dr. Ellsworth Huntington of Yale, who not long ago published a book to show that the energy of men, their willingness to undergo exertion, the amount of work or play they can finish without undue fatigue varies greatly with the weather.

This opens up a wide field to those who are given to acts which might render them amenable to the laws of the land.

In case a couple of thugs hold you up at night and suggest that you transfer your watch and other properties to their pockets from your own, they could, if they were sufficiently versed in the

is now filling under the local management of that firm, are proving highly successful. At McAllister, Okla., 400 people were seated on the stage and more than 600 others, they state, were turned away. Mr. Witte wired Haensel & Jones, New York managers, that another capacity house would have welcomed Mme. Schumann Heink if there had been an open date. The other engagements on this tour include five dates in Kansas and one in Oklahoma. By the time this season closes, the artist will have filled more than seventy-five engagements and have visited practically every section of the country.

Isadora Duncan Tells of Food Scarcity in Russia

Isadora Duncan, who, as already announced in *MUSICAL AMERICA*, is to tour the United States in the fall with a number of her pupils, has arrived in Berlin from Russia, and according to a dispatch to the *New York Herald*, states that food is scarce in Moscow, and that her home and school were frequently unheated. Of 1000 pupils promised her by the Soviet Government, she said, she received only forty, and these she had to feed out of her own funds. Despite these handicaps she asserted she would return to Russia next year.

Long List of Artists for R. E. Johnston

In addition to directing the Friday Morning Musicales at the Biltmore Hotel, New York, as usual during the coming season, R. E. Johnston will manage the concert activities of many artists, including Tetrassini, Titta Ruffo, Rosa Raisa, Giacomo Rimini, Gigli, De Luca, John Charles Thomas, Joseph Hislop, Anna Fitzu, Cyrena Van Gordon, Evelyn Scotney, Erwin Nyiregyhazi, Raoul Vidas, Edward Lankow, Tina Filippini, Robert Ringling, Rudolph Bocho, Clara Deeks, Paul Ryman, Suzanne Keener, Marie Saville, Caroline Pulliam and Lucile Orrell.

philosophy and science of the day, tell you that, had the weather been warm, they might have passed you by, not having sufficient energy for the job, but as a cool wind had come up, they had developed sufficient pep to relieve you of your valuables.

* * *

Greatness is a matter of opinion as well as of climate and the times we live in. There have been men who were great in defending their faith by giving those who differed from them the choice of being crucified, boiled in oil or eaten by starving animals of prey. There have been times when a robber who could despoil the investing community of millions of dollars was considered to have arrived socially as well as financially. There have been times when the press seemed in doubt as to whether a popular tenor or a victorious prize-fighter should have the lead in the news and the editorials. But it has remained for Harry L. Foster in his "Adventures of a Tropical Tramp," recently brought out by Dodd, Mead & Company, to fix a standard by which we can determine eminence. This was in connection with a certain Dr. G. W. Lesser, whose acquaintance Mr. Foster made while in Lima, Peru.

It seems that the worthy doctor was in the habit of informing people, in the strictest secrecy, that he had a confidential position second only in importance to that of President Leguia. Many people had tried to sum up the doctor adequately. He had been variously pronounced a German spy, the champion liar and the biggest lunatic on the west coast.

However, a certain Red Patterson, when drunk and swaying against a bar, said, in an effort to do the doctor full justice:

"E's a great man. When 'e drinks a toast to William Jennings Bryan 'e's got sense enough to let me pay for the drink. 'E's no lunatic. 'E's a great man. 'E's the fellow what wrote the Declaration of Independence, composed the Lord's Prayer and invented the victrola. 'E's the only man that Mary Pickford ever really loved!"

Couldn't have written anything more poetic, more beautiful, more inspiring myself, says your

Mephisto

Leone Kruse to Enter Concert Field in Fall After Training in U. S.



Leone Kruse, Dramatic Soprano

Leone Kruse, dramatic soprano, will join the ranks of recitalists and concert artists next season. Miss Kruse is an American and has received her training in this country, studying first with Karleton Hackett of Chicago, and for the past three years with William S. Brady of New York. She has already sung with success in many cities. Her concert activities will be in charge of M. H. Hanson.

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New British Opera Company Fills Gap in Music Left by Disbanding of Beecham Organization

National Forces, Beginning Career in Provinces, Give Inspiring Performances—Produce Posthumous Offenbach Work, "Goldsmith of Toledo"—Another "Tale of Hoffmann" with Melodious Score

By D. C. PARKER

Glasgow, May 17.



HAVE just had a first experience of the recently formed British National Opera Company, which a few weeks ago started on its maiden tour of the provinces here. In Bradford, where it first showed what it could do, the company, from all accounts, met with an enthusiastic reception. In Edinburgh, also, enthusiasm has been exhibited in a manner quite unusual.

The truth of the matter is that this organization, as at present constituted, meets a very pressing need. That super-enthusiast, conductor of magnetic gifts, and versatile musician, Sir Thomas Beecham, did for opera in Britain a work that can never be forgotten. Not only did he bring a freshness of outlook, a care for detail, and an artistic sense not easily satisfied to his work; he showed very plainly the danger of running in a rut, and set a new standard for the provincial cities, so far as operatic production is concerned. After he had proved what could be accomplished by imagination and enterprise, the old, perfunctory, commonplace methods seemed more perfunctory and commonplace than before. After "Boris Godounoff" and "Coq d'Or," not to speak of his Mozart performances, the most superficial frequenter of "the gods" must have scented the difference between the merely average and the really good, must, too, have felt that the operatic repertory could be extended, that in fact, it stood emphatically in need of extension.

Briefly, Sir Thomas set alight the flickering imaginative spark that lies somewhere in the dark recesses of the theatergoer's mind. In so doing, he awakened provincial audiences to the fact that greater things than had ever yet been heard or seen out of London could be heard and seen, that they were worth hearing and seeing.

A Breach Filled

The withdrawal of the Beecham Company from the active world of music was, then, a tragedy. As is now well known, some of the members of that company, realizing the extent of the



Augustus Milner, as "Malaveda," the Mad Goldsmith, in the British National Opera Company's Production of "The Goldsmith of Toledo"

tragedy and seeing how regrettable it would be if the work of Sir Thomas were not carried on, formed themselves into a co-operative company. There were, of course, various effects—scenery and costumes—which would prove infinitely useful to an operatic concern taking the road. Altogether, it seemed as though Fate smilingly beckoned to those who thought something ought to be done, and be done before the impression made by the Beecham Company was obliterated by time. To-day, the British National Opera Company is a going concern. The performances I heard encourage me to think that those in authority are determined to maintain a high level of production. There was attention to detail, an avoidance of the commonplace, and plenty of evidence that the men at the helm know what they are about.

The company boasts the possession of many of the best dramatic artists in England, and is thus able to do justice to the operas which make up the repertory. The repertory is popular, including "Madama Butterfly," "Bohème," "Carmen," "Samson and Delilah," "Aida," and other standard works. But it is interesting to note that it includes, in addition, "The Magic Flute," "Parsifal," "The Mastersingers," and "The Goldsmith of Toledo." One feels that this is just the kind of company to play up to public enthusiasm and support. I should not be surprised if new things were introduced in due course.

Posthumous Offenbach Opera

That "The Goldsmith of Toledo," a posthumous work from the pen of Offenbach, figures in the repertory is due to the perspicacity of Percy Pitt, the Artistic Adviser, whose knowledge of operatic literature it would be hard to match. While on the Continent some years ago, Mr. Pitt heard a performance of this little-known piece. Realizing the strength of its appeal for British audiences, he at once secured it.

The score, it should be explained, possesses a unique interest in that it is comprised of a selection of the unpublished and unperformed compositions of the "Mozart of the Champs-Élysées." To a story full of movement, and calculated to tickle the palate of public curiosity, Offenbach's strains have been united. The time is the end of the Eighteenth

Century, the place Toledo. To the imaginative the two facts will convey much. The distant past in Spain means for most of us romance, intrigue, and picturesque, all of which this plot holds in plenty.

The Demented Goldsmith

The Hoffmannesque story, which might well have stirred the early Verdi, is concerned with a demented goldsmith, so enamored of his workmanship that he cannot bear its being out of his possession. When a purchaser does manage to persuade him to part with any of his jewelry, he murders the buyer in order to gaze once more on the treasure.

Those who have heard "Tales of Hoffmann" do not need to be told that in it Offenbach's gift shines brightly. Many, I fancy, will feel that the description, "another tale of Hoffmann" suits "The Goldsmith of Toledo." Of course, Offenbach is Offenbach. When we go to listen to his music it is unwise to ask, or to expect, Wagnerian richness, or the quick, pulsating, dramatic stroke of Verdi. But the home of Apollo has many mansions, and the music of the posthumous opera has been heard with pleasure. There is a public ready to acclaim a score that, while melodious and easily assimilated, is not put at the service of one of those incoherent plots, of which the stage to-day is far too full.

As the Goldsmith Augustus Milner won much applause, both on account of his acting and his singing.

Finally, a word ought to be said of "Parsifal," not hitherto heard in the British provinces. The music-drama was excellently done, and mercifully took one out of the region traversed by those who find a locked door between them and an original idea. The scene of the flower maidens, so clever and arresting in its color effects, draws forth my admiration for the man who thought it out.

John Charles Thomas to Sing in Many Cities Next Season

John Charles Thomas, baritone, who is now abroad, has been engaged to appear next season at the Peabody Conservatory in Baltimore, with the New York Mozart Society, the Harlem Philharmonic, the Algonquin Club of Boston, in the Biltmore Friday Morning Musicales series in New York; in recital at the Boston Opera House, with the West-

chester Women's Club in Mt. Vernon, in two recitals in T. Arthur Smith's course in Washington, D. C., in the Blackstone Hotel series in Chicago, with the New York Rubinstein Club, and in concerts at the New York Hippodrome and Carnegie Hall, and in Newark, Elizabeth, Philadelphia, Detroit, Hartford, Montreal, Richmond, Cincinnati, St. Louis, Harrisburg, and Altoona; also in nine concerts on the Pacific Coast.

Stamford Schubert Club in Annual Concert

STAMFORD, CONN., May 22.—The chorus, orchestra and quartet of the Schubert Study Club gave its annual concert in the Woman's Club Auditorium on May 12 under the leadership of Mrs. Grant Leonard. Dorothy Sterling Lalley, soprano, and George O'Brien, tenor, were the soloists, with Calvin Purdy and Mrs. Frederick Wardwell as accompanists. The quartet was composed of Theresa Hoyt, Lelia Joel-Hulse, Mrs. Ellery Peckham and Mrs. Henry C. Schofield. J. W. COCHRAN.

Forty-five Years Member of Lancaster Choir

LANCASTER, PA., May 20.—Members of Trinity Lutheran Church gave a program in honor of Margaret K. Heinitch, for her continuous service in the choir for forty-five years. Bessie King in costume gave numbers, and Mildred Swayne, in the name of the many musical organizations with which Miss Heinitch is affiliated, presented many floral tributes to her. A. I. McHOSE.

Claire Lillian Peteler in Lester, Pa.

LESTER, PA., May 20.—Claire Lillian Peteler, soprano, gave a program in the High School Auditorium under the auspices of the Kiwanis Club recently. The singer received a warm welcome and presented songs by Massenet, Russell, Spross, Pilzer, Huerter, Kramer and Scott. She was assisted by Michel Penha, cellist, and Erl Beatty, pianist. Miss Peteler has been re-engaged for next season.

Motion Picture Theater Head Opposes Composers' Royalties

WASHINGTON, D. C., May 20.

—Sidney S. Cohen, president of the Motion Picture Theater Owners of America, which held its annual convention here a few days ago, made an attack on the American Society of Composers, Authors and Publishers for exacting a royalty on music played in motion picture houses. Mr. Cohen told the gathering of motion picture theater owners that he favored "some plan by which this association can from this time on boycott the works of the composers of music who are members of the American Society of Composers, Authors and Publishers." He urged the organization to encourage new and independent composers by publishing, playing and otherwise exploiting their compositions, but paying them no tax on their music. "The music trust," declared Mr. Cohen, "has exerted its influence until it has gained absolute control of the production of all musical numbers used in motion picture programs. My plan would be that the motion picture theater owners establish a bureau and printing establishment, and thus provide a clearing house for musical compositions, and then propose to all composers that they use this as a method for bringing their work to the attention of the public." There was an attendance of nearly 10,000 persons at the convention. A. T. MARKS.

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Musical America's Open Forum

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A Writer of Lyrics Protests

To the Editor of MUSICAL AMERICA:

Why is the poor lyric-writer so often blamed for the lack of success of a song or other musical work? Seems to me this is most unfair. I know that very often a good lyric will carry a song to conspicuous success, when the music is of decidedly negligible value.

Look, for instance, at the standard operas of a bygone day that we still hear often. Why, Mozart's work lives to-day when based upon the flimsiest and most trivial libretto, such as "The Magic Flute" or even "Così Fan Tutte." I think that it is time that the musician stopped blaming his brother of the pen for the lack of success of his works.

Please do not believe that I am taking this means to pay off some old score. I want only to voice a general protest against the composer's shirking of the responsibility of creating workmanlike, beautiful music which will stand on its own feet, instead of marrying our efforts to the halting, declamatory sort of thing now much in vogue.

"ONE WHO WRITES."
New York City, May 19, 1922.

Music of the Spirit World

To the Editor of MUSICAL AMERICA:

I was greatly interested in the statements attributed to Sir Arthur Conan Doyle in the well-written interview which appeared in your issue of May 13.

Sir Arthur seems to derive much satisfaction from being able to demonstrate that there really is music in Heaven. He seems to have forgotten that we have all been solemnly assured of this fact numerous times in the Holy Scriptures. I do not need to quote passages which relate to the harps and hymning of angel bands.

For my part, I have no use for the newer doctrines of the spiritists. I am content to rely upon that unflinching record of the musical, as well as spiritual, progress of mankind.

LYDIA D. BECKER.
Detroit, Mich., May 18, 1922.

The Question of Encores

To the Editor of MUSICAL AMERICA:

Just a few lines to let you know that your columns are most interesting to me and that I like particularly your informal style, your fairness and broad-mindedness.

You have frequently brought up the question of encores. Perhaps in New York you are supersaturated with music, artists and more music. Suppose you lived way out West in one of the many small towns. Suppose also, that some very great artist has traveled about three or four thousand miles to your little Western town and gives a concert. Chances are that the artist will not appear again in the said town for a number of years. Would you not feel justified in recalling the visitor and hearing as much of his sacred art as possible?

Encores might not be the thing for your big cities but they are a valuable asset to the small town concertgoer.

Also, are not the encore numbers the ones which folks appreciate mostly? These numbers are of a lighter character, better known, understood and appreciated. It is only by hearing one artist play a number which other artists have played that it is possible to compare their musicianship. Encore numbers with most artists are about the same.

Note also in your valuable journal what seems to be a more or less general belief that the "West" is Chicago. One headline reads: "America's Musical Mecca in West," In this contribution to the columns, "West" means Chicago. Chicago isn't the extreme end of our good country by any means. The "Golden West" lies far beyond Chicago. I don't look for the great American genius to come from the city slums, I look for the American genius to rise from out the great West.

Possibly a product of the farms, a son of the soil. Possibly, a product of the great mining camps or, providing your imagination can stretch to the fourth dimension, possibly our "American

Strauss" will arrive into town from one of the cattle ranches, his broncho reins in one hand and manuscript in another.

Let me conclude by wishing you and your work all the happiness and prosperity that this old world affords.

MARK M. FRESHMAN.
Salt Lake City, Utah, April, 1922.

What Ails American Composition?

To the Editor of MUSICAL AMERICA:

To the question of what hinders our native composition from asserting a more original note, I beg leave to hazard a modest guess. It has impressed me, on examining a great number of songs for my pupils' répertoires, that most of these works are not spontaneous in expression. They are manufactured.

Why do not our composers try to express real emotions when they feel them? Instead of writing a fetching encore number with a few imitative

effects depicting trickling water or the chirping of birds, why not try to express by a rich and varied harmony the contrast of subtle, emotional mood? Let me say that I consider the so-called modernist idiom a great narrowing of resource. It is monotonous, dolorous and in the main suited only to moods that are vague and rather "precious." Why do not some of our composers sing of happiness in such a way as to be memorable? I think we have had enough of vague, dissonantal gropings.

"PLAIN CONSERVATIVE."
Pasadena, Cal., May 24, 1922.

Praise for the Accompanist

To the Editor of MUSICAL AMERICA:

In answer to "A Singer's" question, in your issue of April 29, as to how many go to a concert to listen to the accompanist, I would reply "that I am one of the misguided souls." Many un-

interesting programs have visited us this winter, but when I read the name of an artist-accompanist like Coenraad Bos, Ethel Cave-Cole, Frank Bibb and others of the like, I felt it safe to purchase my ticket. All honor to these artists. I always feel like thanking them personally for the pleasure they give me. This is not propaganda, as I am not an accompanist. They do not receive the praise they should for their admirable work, but the critics are somewhat to blame. I recall one in our midst who was termed by a wag "a wordy cuss, who will write columns either of censure or praise," sometimes criticising the soloist in a most personal and bitter manner, and at the end of all this adding "the accompanist was adequate." MRS. ROBERT ANDERSON.
Boston, Mass., May 8, 1922.

Advocating the Music Center

To the Editor of MUSICAL AMERICA:

The illustration of the proposed Music Center for New York which was published in the latest issue of your paper was a fine and inspiring one. Why should we not have a strictly modern edifice devoted solely to music? We have great buildings almost wholly devoted to various forms of commerce.

Let us survey the existing "temples of art" in New York. Carnegie Hall is already thirty years old, and has thus been a fixture of our musical life for a generation. Our principal opera house, deservedly one of New York's chief glories for the institution which it houses, opened its doors on a certain October night in 1883—in the ancient mid-Victorian era! The situation in business would be somewhat analogous if the colossus of our business world were to-day that unassuming pioneer, the Flatiron Building.

So let's encourage the movement to provide our city with this great site and equipment for our musical activity. It will solve the problem of congestion in concert-giving. Especially let there be some arrangement for minimizing the conflict of equally attractive events, now too often given at the same hour. This might be done if our musical events were arranged from one center.

EUGENE FARNSWORTH.
New York City, May 22, 1922.

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Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

Petroff the Forerunner of Chaliapine

Question Box Editor:

I have been trying to find the name of the great Russian bass who preceded Chaliapine as the idol of the Russian people, and who created, I think, the title-role of "Boris Godounoff." Can you give me his name and some facts regarding his career, especially as to whether he ever sang in the United States?

Pittsburgh, May 10, 1922. L. K.

You probably have in mind Ossip Afanassievitch Petroff, though he did not create the rôle of "Boris." He did, however, create the part of "Vaarlem" in "Boris Godounoff," which had its first performance only four years before Petroff died in 1878. He was born in 1807 and traveled as a young man with inferior companies. His unusual voice, with a compass from low B Flat to high G Sharp, and of great power and beauty, soon brought him to the attention of the Imperial Opera, where he created the chief bass or baritone rôles in Glinka's "Life for the Czar" and "Russlan and Ludmilla," Dargomijzky's "Russalka" and "The Stone Guest," and Rimsky-Korsakoff's "Pskovityanka" (called "Ivan the Terrible") when Chaliapine later sang it. Like Chaliapine, he was a remarkable actor. As far as available records show, he was never in the United States.

???

Created Rôles in America

Question Box Editor:

Can you tell me who created the following rôles in America: Tosca, Thaïs, Parsifal, Madama Butterfly, Wally and Tristan.

JAMES REDEWELL.
San Antonio, Tex., May 14, 1922.

The parts you mention were created in America, respectively, by the following: Milka Ternina, Mary Garden, Alois Burgstaller, Elza Szamosy, Emma Des-tinn and Albert Niemann.

???

Tours of Gottfried Galston

Question Box Editor:

When did Gottfried Galston, the pianist, tour Australia? Has he ever been in America?

W. J.
New York City, May 16, 1922.

He toured Australia in 1902, and was in America in 1912-13.

???

Meaning of "Aragonaize"

Question Box Editor:

Could you please tell me what Aragonaize means as a title to a piece of music? Also how is it pronounced? Also could you give me the meaning of "allontanandosi?"

BERTHA JASPER.
Indianapolis, Ind., May 15, 1922.

The term "Aragonaize" is used to suggest something from Aragon, Spain. It

may be either a composition descriptive of the country, or else may be a dance, song, etc., of that region transcribed or arranged in some other form. "Allontanandosi" means literally moving oneself away from something. If this phrase were used in music, it would probably mean a diminuendo. It is more probable that the word would be used in a stage direction.

???

Earliest American Musical Club

Question Box Editor:

Can you tell me what was the first musical organization in America?

E. A. R.
Ypsilanti, Mich., May 4, 1922.

As far as is known, the Cecilia Society of Charleston, S. C., which was founded in 1762, is the earliest musical society here.

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Appraises Music Before Brooklyn Kiwanis Club

Influence of Song and Its Importance to the Business World Urged by John C. Freund in Address at Luncheon—Tells of Music's Power to Assuage World Troubles and Bring Content Into the Factory

A MOVEMENT among the business men of this country has been growing for some time past which seems destined to exercise a widespread and profound influence in making us a musical people. This movement consists in the formation of what are known as Rotary, Kiwanis, Lions and other similar organizations in every city of any importance.

The membership of these organizations consists of the leading members in each particular line of business activity. The clubs hold a weekly luncheon, which is enlivened by chorus singing by the members under the leadership of one of them. Prominent local and visiting professionals are accustomed to entertain the members. Speakers of eminence also make their appearance in short addresses. The singing generally consists of popular songs and ballads and is at times of a high order.

The importance of these amateur vocal exercises, which enliven the luncheons, lies in the fact that it is not only bringing business men together in harmonious relation, but is bringing a direct proof to them of the value of singing as a wholesome recreation, and injecting into business life an element which has hitherto not been considered.

In order to establish a solid musical basis, we must look not only to the introduction of music into the public school system with due credits for efficiency, but to the business men of a community for the support of all worthy musical efforts and enterprises. The fact that the leading business men in each town are taking the matter up themselves is a very distinct mark of the progress we are making musically and aesthetically.

An evidence of this was given on Tuesday of the week before last in Brooklyn, when the editor of MUSICAL AMERICA was the guest of honor of the Kiwanis Club there, which, as elsewhere, is composed of leading representatives of our various business and other enterprises, all the way from fire and life insurance to dry goods, food products, drugs, chemicals, etc.

After the luncheon, which was enlivened by some excellent singing on the part of the members, Eric Palmer, who is the Director of the Bureau of Information in the Port of New York Authority, introduced Mr. Freund as the guest of honor and referred to him as a man who had devoted his life to the cause of music and who, especially in his public addresses in the last ten or a dozen years, had been the means of awakening a tremendous interest in music. He had also shown its particular value to the business man.

Address by Mr. Freund

Mr. Freund, who received a very generous reception, started in by saying that he considered it an honor to appear before the Kiwanis and similar clubs, for the reason that they had injected into cold, calculating business a human element which was particularly needed at this time, when the world was still upset by the great world war, and seemed not to have as yet recovered either its senses or anything like its old-time stability.

It was imperative, said Mr. Freund, that men and women begin to get together, to forget animosities due to competition, differences of race and religion, and should unite in a common effort to re-establish life on a broader, more sane and certainly more solid basis.

Taking up the question of music, which had seemed a far cry to the average business man, he showed how it could affect him favorably in his home, in his store, in his factory and particularly during the hours of leisure and recreation. He told a number of interesting stories to emphasize the point.

He laid special stress upon the growing monotony of life through the introduction of the many devices and means to lighten labor, and showed how this monotony was bearing particularly upon the workers in factories where, through the introduction of specialized labor-saving machines, intelligence was taken

from the job, though by the introduction of music during the working hours much of this could be remedied and the so-called "unrest of labor" would be largely dispelled.

This involved, he said, the recognition of the fact that the time had passed when the business man, whether he had many or few employees, need not be concerned with what happened when the day's work was done. It was imperative, especially since the abolition of the saloon, that the business man consider the welfare of his employees when the day's work was over—that he show his interest. Such a procedure would pay in cold dollars and cents.

Responsibility of the Business Man

The business man who washed his hands of his responsibilities to the welfare of his employees was simply hastening the day when we might have progress by revolution instead of by evolution. Such things came suddenly, as was instanced in the great French revolution in past time, the establishment later of the Commune in Paris in 1872, and later by the tremendous upheaval in Russia, whose influence the world over had not yet been discounted.

Mr. Freund also took up the question of the need of getting rid of the absurd craze for everything and everybody foreign which had militated disastrously to our own talent. The time had come when it was imperative that we should stand up for our own people not only in music but in art, encourage them as the older nations had long done. It

was a shame that we should pay hundreds of thousands of dollars to foreign talents simply because they had a foreign hallmark but who were often of an inferior character, while we allowed our own talent, of superior character, to starve in our midst through lack of recognition.

He especially urged the business men present to support all their local worthy enterprises and particularly their own musicians, music teachers, composers, and at least give them a fair hearing on their merits. He said that from his own personal knowledge there was ever so much talent right in Brooklyn of a very superior order, and it was the duty of the business men to take pride in their own local talent.

He said he believed that the day would come when, just as we lead in invention, enterprise, in material wealth, so we would lead in our appreciation of music and the arts. We also would develop some of the greatest talents the world had ever known. Why shouldn't we?

Through the world war great opportunities had come to us. We lead the world in material wealth. But to the privileges we now enjoy there are allied grave responsibilities. It is up to us to meet these responsibilities fairly and frankly and, as the leading democracy of the world, show that we are worthy of that government which we believe today to be the best and the finest development of human statesmanship.

At the close, Mr. Freund was generously applauded and complimented by some of the members.

concert of the season in the High School Auditorium before a large audience on May 5. A "request" program was given. Dwight Muma, of the first violin section, gave a brilliant performance of the Saint-Saëns "Introduction and Rondo Capriccioso" to the Orchestra's accompaniment. The newly elected members of the board of directors for the season 1922-23 comprises: E. N. Wright, Edwin F. Gillette, Reginald Bland, Gertrude McCreery, Carl C. Thomas, Roscoe Dickinson, Henry T. Staats, Mrs. John R. Bragdon and Marjorie Sinclair, all re-elected; and Rev. Robert Freeman, C. C. Clarke and Dr. John Willis Baer, new members. MARJORIE SINCLAIR.

Harold Hurlbut to Hold Master Class on Long Transcontinental Tour



Harold Hurlbut, American Tenor

A fourteen weeks' transcontinental tour, which will include appearances in South Dakota, Montana, Washington, Oregon, Idaho and British Columbia, has been arranged for Harold Hurlbut, tenor. He will leave New York about June 1. Mr. Hurlbut will hold a series of master classes in singing, making his sixth season in Portland, Ore., his third in Lewiston, Idaho. He will teach also in Spokane, and at Whitman College, Walla Walla, Wash.

CONDUCTOR RE-ENGAGED

Salt Lake Philharmonic Reappoints Shephard—Opera Performances

SALT LAKE CITY, May 20.—Charles Shephard has been re-engaged as conductor of the Salt Lake Philharmonic by the directors of the Orchestra Association following an election of officers last week. Mrs. John M. Wallace was elected president, P. C. Stevens, vice-president; Lawrence Clayton, secretary-treasurer, and Mrs. Sybella Clayton, Arthur Freiber, E. P. Kimball and Lloyd Weeter, members of the board of trustees.

Students of the University of Utah gave three performances of Massenet's opera "Manon" at the Salt Lake Theater on May 5 and 6. The principal rôles were taken by Edna Evans Johnson, soprano, and Lester Rigby, tenor, supported by a chorus of 150 and the University orchestra of 75 pieces.

The American Light Opera Company has been filling an engagement at the Wilkes Theater for four weeks, presenting "H. M. S. Pinafore," "The Mikado," "Robin Hood" and "The Bohemian Girl." An unusual number of recitals have been given by local musicians, among them being Mrs. Hans Flo, Lulabell Eldredge, Agnes Dahlquist Beckstrand, Cherry McKay, Mark Robinson and C. W. Reid of the L. D. S. School of Music.

MARK M. FRESHMAN.

New Auditorium for The Dalles, Ore.

THE DALLES, ORE., May 20.—The completion of the new municipal auditorium has made possible the booking of many musical attractions, and the first event of this kind was given on May 7. The auditorium, which cost \$125,000, seats 1000 persons and is equipped with a large stage. The first musical attraction was a concert by the Orpheus Male Chorus of Portland, William Marshall Wilder, conductor. Alice Price Moore, contralto, was soloist. IRENE CAMPBELL.

"LUCIA" IN LONG BEACH

De Lara Company's Second Opera—Church Uses Moving Pictures

LONG BEACH, CAL., May 20.—In the second appearance of the De Lara Opera Company on May 3, "Lucia di Lammermoor" was given by local singers, conducted by Manuel Sanchez De Lara, under the auspices of the Opera Study Club. The chorus numbered forty, and the ballet was directed by Marjorie Maughlin. The principals were Walter Humphreys as Henry, Maybel Stewart as Lucia, Carlo Guidaro as Sir Edgar, De Forrest as Raymond, Vivian Clarke as Alice, and G. C. Crocker as Arthur and Norman. The work of the singers showed a decided gain in finish and ease, and satisfactory results were obtained, with Mr. De Lara accompanying at the piano as well as conducting. Miss Stewart in the name part gave an artistic performance. She was well suited to the rôle, and possesses a fine coloratura voice, which she uses to advantage.

The First Methodist Church is the first in Long Beach to add moving pictures to its activities. The church auditorium is usually packed long before the picture program is begun. The organist, Laurelle L. Chase, has arranged special music, which is also a great attraction.

The choir of the Eastside Christian Church, Lula K. Burnham, conductor, gave an "Old Time" song concert recently, all the singers appearing in costume. The entertainment was one of the most attractive and best attended of the season. A. M. GRIGGS.

Music Pageant Given in Missoula, Mont.

MISSOULA, MONT., May 20.—A musical pageant in which nearly 100 people participated was presented by the music department of the Woman's Club at the Liberty Theater. Ten episodes pictured various stages of musical development. The scenario was by Elsa E. Swartz and was read by Mrs. R. H. Jesse. Mrs. Leonard Larson was director of the pageant. Among the numbers was a scene from "Trovatore," with Donovan Worden as Manrico and Mrs. Kiff as Leonora; an Indian scene with Mrs. Pearce as soloist in Troyer's "Sunrise Call," and a scene from "Robin Hood," with Mrs. T. Fitzgerald as Allan-a-Dale. A ballet was given under the direction of Claribel Corbin. E. E. SWARTZ.

MUSIC WEEK IN ABILENE

College and Club Choirs Prominent in Celebrations—Local Soloists Heard

ABILENE, TEX., May 20.—Music week was inaugurated with a sacred concert in the First Baptist Church on Sunday, May 7. Alice Knox Ferguson of Dallas, Tex., former dean of the Texas Guild of Organists and for fifteen years organist of the First Presbyterian Church of Dallas, gave an organ recital, assisted by the Wednesday Morning Choral Club.

A combined chorus of the Wednesday Morning Club, Christian College and Simmons College gave a concert on May 12. Gypsy Ted Sullivan of the music faculty of Simmons College, was soloist, and Mr. Anderson of the same school was accompanist.

Mrs. S. M. Alexander, mezzo-soprano, gave a recital in the High School Auditorium on May 12 under the auspices of St. Agnes Guild of the Episcopal Church. Mrs. Alexander possesses a voice of excellent quality. Lucile Auten played the accompaniments, and Nancy Jones, reader, assisted. MRS. JOSEPH DALY.

Big Increase in San Diego Symphony Subscriptions

SAN DIEGO, CAL., May 20.—A series of six concerts by the Los Angeles Philharmonic was announced for next season by the San Diego Philharmonic Society at a recent meeting. The number of concerts has been raised from four to six. John Miller, president of the society, in a recent report expressed enthusiasm for next year's project. The subscriptions for the series already are said to amount to \$10,000, as compared with \$5,700 for last season. The guarantors number ninety-five, with guarantees of \$8,000, as compared with the sixty persons guaranteeing \$5,450 last season. The officers of the Society are: John Hamilton, president; John D. Spreckels, G. A. Davidson, George W. Marston, and H. J. Stewart, vice-presidents; W. A. Dorland, treasurer; A. D. LaMotte, secretary, and Mrs. B. Buker, corresponding secretary. W. F. REYER.

Pasadena Community Orchestra Elects Directors

PASADENA, CAL., May 20.—The Pasadena Community Orchestra, Will Rounds, conductor, recently closed its third season. The orchestra, which now numbers sixty-five local musicians, gave its last



MUSICAL AMERICA'S WEEKLY

Cologne Chorus Heard in Berlin Concerts

BERLIN, May 13.—Leading in interest the events of a fortnight marked by many concerts and recitals was the first program given here by the Männergesangverein of Cologne, which takes rank with the great choruses of Berlin and Vienna. Joseph Schwartz, as conductor of the organization, demonstrated his remarkable control of the big chorus which sang with great beauty of shading, clarity of attack and fine, velvety blending of voices. The program included choral works of Othegraven, Nicodé, Ewald Straesser, Kreutzer and Hugo Kaun. Perhaps the two finest numbers given were Rudolf Buck's "Wilde Jagd" and "The Song of the Rhine" by Matthieu Neumann, the Cologne composer. Several of the numbers were of patriotic and national character. Johanna Klemperer, soprano, was soloist of the occasion and her singing of *Constanza's* aria from "The Escape from the Seraglio" was admirable indeed. Max Strub, violinist, gave a fine performance of Schumann's Fantasy in C. Altogether the concert was one of the finest ever heard here.

Two artists who are scheduled to visit America next season took part in the latest program of the Philharmonic Orchestra. They were Bruno Walter, former general director of the Opera in Munich, and Sigrid Onegin, mezzo-soprano. Walter was guest conductor on the occasion and gave a fine reading of Mahler's D Minor Symphony in which Sigrid Onegin sang the solo part with great beauty and purity of voice. Her singing was likewise excellent in Bruch and Mozart numbers. Hermann Abendroth, general music director of Cologne, was the guest conductor at a recent concert of the Staatskapelle at which he gave excellent readings of Beethoven and Brahms.

Gustav Brecher was conductor at the last subscription concert of the Volksoper season when Edwin Fischer, pianist, played as soloist the Beethoven Concerto in G. Oskar Viktor Zadek, a youthful composer, conducted the Philharmonic

ic in a recent program with Gertrud Bindernagel, soprano, as soloist. Another fine choral body which sang here recently was the Ukrainian National Chorus under the baton of Alexander Koschytz. The program was devoted largely to Ukrainian songs of great beauty and stirring rhythms which the chorus sang with a fine show of spirit. The Oratorio Society gave a performance of Liszt's "Christus" recently with Fritz Krüger conducting. The soloists were Eva Ortmann, soprano; Rose Wendt, contralto; Claus Hülsen, tenor, and Eduard Habich, baritone of the Staatsoper. All gave good performances as did the chorus, which had the Blüthner Orchestra to furnish the accompaniments.

A suite of songs for soprano voice called "Mona Lisa Liedern" were sung by Charlotte Viereck-Kimpel of the Dresden Opera at a recent concert devoted to the works of Otto Hollstein. The songs were the best of the compositions offered and were beautifully sung in fine, pure voice and with a true sense of style.

One of the best piano recitals of recent years was that given by Emil Sauer, recently returned from a tour of Spain and Italy. His playing of Schumann was especially fine. A new String Quartet composed of Gustav Havemann, Georg Kniestadt, Hans Mahlke and Adolf Steiner made its debut recently and played well in works of Beethoven and Haydn.

Ignaz Tiegermann was the soloist in Franck's Symphonic Variations and Rachmaninoff's Second Piano Concerto recently with the Philharmonic Orchestra under the baton of Brecher. He played both compositions with authority and great technical skill. With the Blüthner Orchestra, Eva Paperina, violinist, was soloist recently and gave a fine interpretation of Lalo's Spanish Symphony. Margit Mandahl, a young soprano with many promising qualities, gave a recital of lieder marked by freshness of voice and beauty of style. Her interpretations of Schubert were especially fine.

the composer, is a conventional tale of love and patriotism centering about a dancer, *Godelina van Dooden*. The score is polyphonic and modern for the most part, though sufficiently conventional to win the entire approval of the audience. Portions of the score, especially a duet for soprano and tenor, are notable. Barla-Ricci sang the title rôle with distinction and the remainder of the cast included Minghetti, Baratto, Garcia and Belcorso.

"Wally" and "Chenier" Revived in Rome

ROME, May 12.—During an active fortnight at the Costanzi and in the concert halls, "Andrea Chenier" and Catalani's "La Wally" were restored to the repertoire of the opera with excellent casts. The cast of the former opera included Rina Spani, a young soprano of much talent, as *Madeleine*; Gaviria Jesus, who displayed a good tenor voice in the title rôle, and Segura Tallien, one of the veteran baritones of the Costanzi. Giulio Falconi conducted and gave a spirited reading of the score. Spani also sang the title rôle of "La Wally," which is a favorite here. Falconi also conducted the Catalani opera. Emma Troisi, a new soprano here, was acclaimed recently for her performance of *Musetta* in "Bohème." Borghi Zerni-Ayres was the new *Violetta* of a recent "Traviata" and made a fine impression, as did Gennaro Barra as *Alfredo*.

Among the recitalists, Ferenc von Vecsey, violinist, has been acclaimed in a series of programs. His latest concert was given with the Augusteo Orchestra under the baton of the guest conductor, Walter Meyer Radon. His playing was marked by force and sweep.

Ernest Wendel, the Bremen conductor, was guest with the Augusteo Orchestra in a program which included Beethoven, Wagner and Strauss. On the same occasion, Domenico Alaleona's "Due canzoni Italiane" for violin, harp, celeste and tympani was applauded

heartily. It is an interesting and highly melodious composition.

Lydia Tartaglia, pianist, displayed promise of a good artistic future at her recent recital. Her playing is spirited and technically fine. Carlo Angeletti, another pianist whose style is elegant and facile, was heard in a recital of compositions ranging from Bach to Chopin.

Music Plays Part at Oberammergau



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Franz Wittmann, Director of the Music at Oberammergau

OBERRAMMERGAU, May 11.—Under the baton of Franz Wittmann, a local musician, the choruses and the symphony orchestra which have a part in the production of the Passion Play have this year attained a high degree of perfection. The musical accompaniment to the play was written in 1811 by Rochus Didler, a villager, who composed under the influence of Haydn, Mozart and Gluck. Parts of the score are of remarkable beauty. Music plays a large part in the performance, at times as many as 500 performers singing in a single chorus, which is used to carry on the narrative between the seventeen acts and many tableaux. The orchestra is concealed in a pit and is invisible throughout.

Thirty-one performances of the play are scheduled, the last to be given on Sept. 3. The number will be increased if patronage warrants. As in 1900 and 1910, the rôle of *Christus* is played by Anton Lang. The remaining principal rôles are assigned as follows: *Peter*, Andreas Lang; *Judas*, Guido Mayr; *Anna*, Sebastian Lang; *Herod*, Gregor Breitsamter; *Mary*, Marta Veit; *Mary Magdalene*, Paula Rendl; *John*, Melchior Breitsamter, Jr.; *Caiphas*, Hugo Rutz, and *Pilate*, Hans Mayr. More than 700 persons take part in the play, of whom 122 have speaking rôles. Special care has been taken with this year's production, which was delayed by international conditions two years beyond the scheduled time. It is the first time since the Seven Years' War that the Passion Play has not been given every tenth year, according to the vow made by the villagers several centuries ago, when the community escaped the terrible "black plague." The text of the play as it is now given was made by Father Daisenberger, a parish priest, who died in 1882.

Italian Company Visits The Hague

AMSTERDAM, May 13.—A company of Italian artists has begun a month's season of the standard French and Italian operas here. The cycle of Brahms anniversary concerts by the Amsterdam Concertgebouw Orchestra, under the baton of Karl Muck, was attended by the greatest success. A few days later the Holland Quartet, one of the best-known ensembles in Europe, celebrated its tenth anniversary by a special concert at which works of Brahms and Franck were played. Julius Röntgen, pianist, was the assisting artist. Emmy Leisner, mezzo-soprano, and Carl Friedberg, pianist, were also heard recently in a series of recitals in Dutch cities. At Amster-

dam, the Royal Oratorio Society gave a fine performance of the "St. Matthew Passion" recently.

Brussels Opera Restores "Orpheus"

BRUSSELS, May 13.—Following the example of the Paris Opéra Comique, the direction of the Monnaie has restored Gluck's "Orpheus" with a tenor instead of a contralto in the title rôle. Ansseau, who achieved a great success in the rôle in Paris, repeated his performance here. Luart appeared as *Eurydice* and Flo Mally as *Cupid*.

The Flonzaley Quartet gave a single concert of exceptional quality recently, playing works of Beethoven, Schumann and Goossens. Leonidas Leonardi, a pianist honor graduate of the Paris Conservatory, created a fine impression in his first recital here. His playing was scholarly without being dry.

The second concert in honor of the centenary of César Franck was given recently under the direction of Mathieu Crickboom, organizer of the string quartet which bears his name and which played on the occasion. Joseph Jongen, organist, played two Chorales, and Madeleine Demest, soprano, and Lina Pollard, contralto, sang six duets.

At the Marais, another troupe of Russian artists calling themselves the "Chauve Souris" company has begun a season. Many of the numbers presented are similar to those given by the company, which appeared on the continent last season. Among the artists are Kaschoubko, Pique, Efremova, Garschina, and Samoukorskaya.

Scala Produces "I Quattro Rusteghi"

MILAN, May 13.—Wolf-Ferrari's "I Quattro Rusteghi," produced originally in Munich in 1904, and seldom heard in Europe, was the final novelty of the season at the Scala. The work had a cordial reception and was performed by a good cast which included Labia, Sassone-Foster, Fabbri, Menotti, Avezza, Azzolini, Dominici, Scattola and Muzio. The orchestra was conducted by Ettore Panizza, who brought out the sparkling charm of the work, closely akin as it is to the same composer's "Donne Curiose." The last "Meistersinger" and the last "Boris" of the season were conducted by Arturo Toscanini recently. The only other musical events of recent interest were the performance of Pergolesi's "Stabat Mater" by the Friends of Music with Rita de Vincenti and Chiarino Fino Savio as soloists, and the recital of Giocanda de Vito, violinist, who was heard at the Conservatory in a program of more than usual interest.

Italian Artists Leave for South American Tour

GENOA, May 12.—On the liner Tommaso di Savoia, a large party of musical personalities including the composer, Pietro Mascagni, embarked for a tour of South American cities, which is to take in an opera season at Buenos Aires. Others in the party were Gilda Dalla Rizza, Gabriella Besanzoni, Janita and Orlanda Lazzaro, Gemma Montesano, Vincenzo Bellezza and Di Hidalgo.

Stransky Conducts in Budapest

BUDAPEST, May 12.—Josef Stransky, conductor of the New York Philharmonic, was guest conductor of the Budapest Philharmonic recently in a program which included the Beethoven "Eroica," Strauss' "Death and Transfiguration," and Berlioz's "Rakoczy March." He was warmly received by the audience and is scheduled for several more concerts.

MONTE CARLO, May 12.—The Diaghileff troupe of Russian dancers, which spent the past winter in London, has inaugurated a season of ballet at the Opéra here. Late in the month the troupe will visit Paris and stage a new ballet by Stravinsky.

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Oberleithner Opera Has First Vienna Performance

VIENNA, May 12.—The first performance here of Max Oberleithner's opera "Der Eiserne Heiland" was given at the Volksoper recently. Musically the work ranks high among recent operatic compositions and it aroused the most favorable comment on all sides. It had an earlier production in one or two provincial cities, where it is said to have met with similar success. Rantzau was magnificent vocally as *Annina* and sang the difficult music in well-high perfect style. Similarly fine performances were given by Baumann, a young bass whose reputation is growing constantly, and by Rittersheim, tenor, to whom fell some difficult passages of cantilene singing. The settings by Rainer Simons were excellent. Next in interest was the visit of Joseph Holbrooke, the English composer, who gave several recitals of his own compositions and acted as guest conductor of the Vienna Symphony, with Molly O'More, soprano, as soloist. The Rosé Quartet, assisted by Erno Dohnanyi, pianist, and Otto Stix, contra-bass, gave a fine program of Schubert compositions. Erich Korngold acted as accompanist at a recital by Hans Duhan, when the baritone sang the composer's "Lieders des Abschieds," a group of fine songs. Elisabeth Rethsberg, soprano of the Dresden Opera, who has been guest at the Volksoper for several weeks, gave an excellent recital of songs and arias recently.

Donaudy's "La Fiamminga" Has Première in Naples

NAPLES, May 12.—"La Fiamminga," the one-act opera by Stefano Donaudy, which was awarded first prize by the Permanent Commission of Musical Art, consisting of Mascagni, Puccini, Cilea, Molinari and other well-known musicians and composers, had its first performance at the San Carlo here recently, under the capable baton of Mascheroni. The libretto by Alberto Donaudy, brother of

SURVEY OF MUSIC IN EUROPE



Two New Ballets Produced at Paris Opéra

PARIS, May 13.—"Artémis Troublée" and "Frvolant," two new ballets, the one by Paul Paray and the other by Jean Poueigh, were performed for the first time recently on the same night at the Opéra and served to bring Ida Rubinstein back to the stage. The Paray ballet is in reality a suite for orchestra, written some time ago and adapted this season for a corps of dancers by Léon Bakst, who also designed a colorful investiture for the piece. In such circumstances "Artémis," like Rimsky-Korsakoff's "Scheherazade," is not a perfect ballet, but undoubtedly has in it some fine music and a great deal of beauty. The legend is that of the love of Artémis for Acteon and its tragic culmination. Ida Rubinstein was superb and had excellent support from Séverin as Acteon.

"Frvolant," a piece dealing with the elements, in which the *Rain*, the *Sun*, and the *Wind* play parts, was written as a ballet, but nevertheless proved of less interest than the Paray spectacle. It inclines toward dullness and banality and the score has no great claim to distinction. It was staged with costumes and settings of the period of Louis XIV, as was the revival of "Castor et Pollux" recently. It was excellently danced by Anna Johnson, Yvonne Daunt, Leo Stats and Ryaux. Camille Chevillard conducted "Artémis" and Philippe Gaubert "Frvolant." The occasion was a gala one and attracted a brilliant audience.

At the Opéra Comique, rehearsals are under way for "Noces Corinthes," an opera based upon the tale of Anatole France, with a score by Henri Büsser. The Italian baritone, Formichi, has given fine performances at the Opéra as *Athanaël*, *Rigoletto* and *Amonasro* recently. His voice is one of the best heard in many years and his dramatic equipment is admirable.

"Les Agrestides," a symphonic poem in three parts with the sub-title "Ode to Time and Space," by Georges Migot, produced a highly favorable impression at its recent première at a Padeloups Concert under the bâton of Rhené-Baton. Migot is one of the most talented of the younger composers and, in addition to being a musician, is a painter and writer of ability; in short, a complete aesthete. His symphonic poem, despite its pretentious sub-title, was in no sense a disappointment. The first movement gives his conception of space, the second of time, and the third unites the two. It is scored in modernist fashion under the influence of Debussy and Stravinsky. Two new songs by Pillois written to verses of Henri de Régnier, "Dedicate" and "Le Roseau," and two new melodies by Louis Aubert were also sung for the first time at the same concert by Mlle. Matha. All four songs were exquisite and charming and were given fine interpretations by the soprano.

At the National Society's regular concert, four songs of Migot were sung for the first time by Mme. Englebert, soprano. One in particular, "Pardonnez à la Chair qui pleure," was of restrained and delicate emotional beauty. On the same occasion an interesting Sonata for Violin and Piano by Marcel Orban was performed by Gaston Le Feuve and Nadia Boulanger. Mme. Paule de Lestang, soprano, sang with grace and purity of voice a dozen songs by Czech-Slovakian composers. The Trio for Strings of Guy Ropartz and Pierre de Bréville's "Stamboul," with Blanche Selva singing the soprano part, were also performed. Both are works of considerable merit, heard here before.

Nelly Martyl, soprano, who recently created the rôle of *Floriane* in the first production of Massenet's "Amadis" at Monte Carlo, was heard in recital recently, with the admirable assistance of Gustave Cloez as accompanist. Her voice is one of exceedingly fine quality and great purity of tone. She interpreted beautifully songs by Fauré, Déodat de Séverac, Duparc and Cloez. Marcel Dupré, organist, returned from a tour of the United States and Great Britain, gave a program at the Trocadero which included works of Bach, Mendelssohn, Franck, Saint-Saëns and

several contemporary composers. His playing was marked, as usual, by great virtuosity and breadth of interpretation.

Zina Bory, pianist, displayed a spirited and robust talent and a dashing style of playing at her recent concert. She is one of those musicians who sweep an audience away by spirit and

personality and create the illusion of more skilful playing than she is actually capable of. Her interpretations of the modern composers, particularly Ravel and Liapounoff, were especially good.

Maria Barrientos, coloratura soprano, and Wanda Landowska, clavicembalist, have begun a series of recitals of ancient music at the Champs-Élysées. The first program was very favorably received and the performances of both artists were of a high order.

London Hears "Tempest" and Other Operas



Among the Mainstays of the British National Opera Company. Upper Row, Left to Right: Robert Radford, Bass, One of the Organizers of the Company; Edna Thornton, Contralto, Who Is Assuming Several Leading Rôles; Norman Allin, a Bass with an Established Reputation in London and Abroad. Second Row: Sara Fischer, a Young Soprano Whose Home Is in Montreal; Herbert Heyner, the "Amfortas" of the Company's "Parsifal"; Aylmer Buesst, Who Conducts Several Operas in the Répertoire; Agnes Nicholls, Soprano, One of the Singing Directors of the Organization. Bottom Row: Evelyn Arden, Mezzo-Soprano; Walter Hyde, a Director Who Sings the Title Rôle in "Parsifal," and Edith Clegg, Soprano

LONDON, May 13.—Centering about Covent Garden where the British National Opera Company is well established, the musical activity here has reached the peak of the season during the past fortnight. At the Old Vic, Nicholas Gatty's operatic version of Shakespeare's "Tempest" had its first performance under the bâton of the composer and at Queen's Hall two celebrated baritones, Mattia Battistini and Titta Ruffo, were heard in concerts. The past week also brought a great number of good recitals.

In addition to "Bohème," with which the Covent Garden season opened, the British Opera Company produced two Wagner operas, "Samson and Delilah" and Offenbach's posthumous "Goldsmith of Toledo," heard for the first time a few weeks ago in Edinburgh. Percy Pitt conducted the two performances of "Parsifal," a fest for any opera company and one which this new organization passed with great credit to all concerned. Mme. Kirkby Lunn, who sang *Kundry* many times at Covent Garden in its palmy days, gave an exceedingly fine performance of the rôle. She understands the rigorous demands of Wagnerian singing and sang with genuine splendor of voice. Of the others, the best was Norman Allin, whose dignified bearing and fine singing made *Gurnemanz* human as well as knightly. Walter Hyde's *Parsifal* was also a fine performance deserving of much praise. The other rôles were capably handled by Percy Heming as *Amfortas*, Phillip Bertram as *Tituel* and Frederic Collier as *Klingsor*. Julius Harrison conducted the "Samson and Delilah," in which Wil-

liam Boland and Edna Thornton sang the title rôles admirably. Andrew Shanks was the *High Priest* and the other rôles were sung by William Michael, Nathan Schacknoff, Seph Jones, Duncan McArthur and Penelope Spencer.

Of the "Tristan and Isolde" performance the conducting of Eugene Goossens was the most noteworthy feature. Miss Thornton was *Brangäne* and Beatrice Miranda as *Isolde* was excellent, especially in the love duet when her voice rose to heights of beauty. Frank Mullings sang *Tristan*, Robert Parker *Kurvenal* and Robert Radford *King Mark*. All are veterans and gave good performances. The final production of the opening week was "The Goldsmith of Toledo" with an unusually good cast, including Beatrice Miranda, Walter Hyde, Augustus Milner, Eda Bennie and Tudor Davies. The orchestra was under the bâton of Percy Pitt.

The première of the new Gatty opera revealed a work which has unexpected merits and one which has in a high degree approached perfection in unity of mood, method and delineation. The music has been written with respect for the text and remains, as it were, in a secondary place. Not for a moment is the beauty of Shakespeare obscured by any showiness in the score, which is altogether a fine bit of work. There are no arias and the text has not been tampered with to make a mediocre libretto. Nadia Knowles sang *Ariel*, a rôle to which she was eminently suited, as her voice is a soprano with the quality of a boy's voice. Winifred Kennard was fine in the rôle of *Miranda*; J. Davis was *Ferdinand* and Doris Francis distinguished herself in the small part of

Iris in the Masque. Altogether the première may be accounted a charming success.

Next in interest to the operatic activities were the concerts of Ruffo and Battistini. The former sang before an intensely enthusiastic audience. His singing of the "Largo al Factotum" created something akin to a genuine uproar. Sharing the program with him was Yvonne D'Arle of the New York Metropolitan Opera, who sang several arias in a voice of great purity and freshness.

Battistini, who has not been heard here in more than ten years, proved himself again one of the finest of living artists. There are none who excel and very few who can equal the delicacy and beauty of his singing.

Four excellent artists, Albert Sammons, violin; Arnold Trowell, 'cello; Lionel Tertis, viola, and William Murdoch, pianist, united in giving an exceptionally fine program of chamber music at Wigmore Hall. Bach's *Chaconne*, played on the viola, was the surprise of the occasion. Beethoven and Dohnanyi were also represented.

In the third of its series of Beethoven concerts, the London String Quartet last week performed the Quartets Op. 59 in the fashion to be expected from this group of artists.

With the Queen's Hall Orchestra under Sir Henry Wood, Benno Moseiwitsch and Frank Lamond, pianist, were soloists during the week, the former in the second Concerto of Rachmaninoff and the latter in the "Emperor" Concerto. Sir Henry conducted the Rachmaninoff Second Symphony, a work little known here. It brought favorable criticism. An unusually fine piano recital was given at Wigmore Hall recently by Francesco Ticiatti, one of the finest artists living here. His playing is sensitive, earnest and sincere. Webster Millar, tenor, was heard in a good program of songs and arias at Wigmore Hall. Other recitals of merit have been given recently by Ann Kraft, pianist; Theodor Van Houten, 'cellist; Murray Lambert, violinist; Frank Lafitte, pianist; Amy Neill, violinist, and by André Mangeot, violinist, and Yvonne Arnaud in a program of sonatas.

Leeds Festival to Be Revived After Long Silence

LEEDS, May 12.—Plans for the annual Leeds Festival, which was abandoned during the war, and will be resumed again for the first time next October, include the name of Albert Coates as conductor-in-chief of the orchestral programs. Six concerts are scheduled to be given under his leadership and two under the bâton of Sir Hugh Allen. It is intended to include a large number of orchestral works by contemporary composers. Alfred Cortot has been announced as soloist at the first concert under Mr. Coates.

Manchester Gilbert and Sullivan Season

MANCHESTER, May 12.—Rupert D'Oyly Carte's company, here for a five-weeks season of Gilbert and Sullivan opera, has met with the same stupendous success it encountered in London. No contemporary operatic production has attracted such large attendances during the present season.

PARIS, May 13.—At the Champs-Élysées a play called "Beethoven" and based upon the life of the composer by René Fauchois, has met with great success. The leading rôle is admirably played by the author.

DRESDEN, May 12.—Joseph Gustave Mraczek, composer of three operas and several symphonic works, is at work on a new opera called "Herr Dürer's Bild," which will be published during the summer.

COLOGNE, May 12.—"Naadja," a pantomime with incidental songs and dances by Fritz Fleck, had its première here recently and met with a highly favorable reception.

BORDEAUX, May 13.—The Conservatory Orchestra of Paris, under the bâton of Philippe Gaubert, gave a series of concerts devoted to French music recently.

The Great Triumph of MACBETH

ST. LOUIS says
AT LAST, A SOPRANO

April 27, 1922.

St. Louis Daily Globe
Democrat, Thursday
Miss Macbeth's Song
Charms Big Audience
at Knights' Concert

Mr. Diebels' Tuneful Men
Never Performed Better
Than Last Night.

By RICHARD SPAMER.

Without acceding too much to jubilant mood, the hailing exclamation, "At last, a soprano," may pardonably be indulged in, considering ever so briefly the performance of Florence Macbeth at the Odeon last night.

After many years' absence this true coloratura soprano, now the first of American born and educated singers on the concert stage, returned to assist the Knights of Columbus Choral Club at their last concert of the present

season.

WONDERFUL SINGING

With Mr. George Roberts at the piano, Miss Macbeth first gave a group of songs beginning with Handel's florid lilt, "What's Sweeter Than a Newblown Rose?" and ending with the Norwegian Echo song, "Kum Kyra." The breath-catching roulades of Father Handel's floricultural inquiry, tonal curly-cues, so to speak, were no obstacles to the singer's intonation. Her sustained notes had the fullness and smoothness of Fritz Kreisler's violin plus that undefinable human quality which no mechanical instrument can imitate or even suggest. In the Norwegian echo song Miss Macbeth did wonders in lending enchantment to distant repetitions, and here, as throughout the evening, her unaffectedly gracious manner completely captivated her large and highly appreciative audience.

Miss Macbeth's presentation of the "Mignon" Polonaise was quite as brilliant as Galli-Curci's and had the added value of greater warmth. The singer, as by prior arrangement, gave "The Last Rose of Summer" for an encore.

In Miss Macbeth's modern group were Curran's "Ho, Mister Piper," her accompanist, Mr. Robert's "Pierrot," Ware's "By the Fountain" and Boyd's ever-welcome upspringing lilt, "In Italy." Encores were demanded and readily granted, Farley's "The Night Wind," descriptive of William Wordsworth's phrase about "the winds that may be howling at all hours," and, also by request, "Annie Laurie," which no wonder the diva sang well, seeing her name is Florence Macbeth.

PRESENT DAY WONDER
OF SONG

ST. LOUIS POST-DISPATCH
THURSDAY,
APRIL 27, 1922.

FLORENCE MACBETH IS COLORATURA PRINCESS

American Soprano a Genuine
Artist, as Soloist With the
Knights of Columbus.

By RICHARD L. STOKES.

THOSE led by duty or devoutness to a concert of the Knights of Columbus Choral Club, last night at the Odeon, remained to applaud a remarkable vocal apparition. Miss Florence Macbeth, a coloratura soprano, American born and trained, came forward as soloist, and proved herself a match for Amelita Galli-Curci and Frieda Hempel rolled into one. Some of us remember her ap-

pearance here some six or seven years ago in joint recital with Pasquale Amato; her progress since that time is one of the present-day wonders of song.

Miss Macbeth has a voice of bright, animated and ringing timbre; its truth of pitch is a delight to a fastidious ear; and its range is easily equal to the exactions of her field. Her diction is phenomenal; her ability to enunciate every syllable distinctly without the least impairment of tone quality is a lesson for vocalists. She is a mistress of coloratura technique and, in particular, her use of the portamento, the pianissimo, the descending scale and the messa di voce are no less than ravishing. She has a sparkling sense of crisp and delicate rhythm.

In addition to a voice of natural and cultivated beauty, the young diva displayed a gift even more precious—that of elegantly wrought interpretation. Every word had its finesse of expression, its sensitive and intelligent feeling for text. The quantity of detail enriching each song was prodigious. Miss Macbeth is not only a singer, but an artist.

The foregoing are typical of the reports from a hundred other cities in which Macbeth has recently sung.

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ADOPT CREDIT SCHEDULE

Wichita Teachers and Supervisors Agree to Examination Plan

WICHITA, KAN., May 20.—A number of music teachers of the city met at the High School on May 13 to consult with the supervisors of music in the public schools as to the best method of putting into use the graded course outlined and recommended by the Kansas State Music Teachers' Association. It is planned to foster its use among the pupils of the public schools who are studying music for credits outside the school.

With the full indorsement and hearty co-operation of the school authorities, a committee will be selected from among local music teachers to examine all applicants for credits. The latter will be assigned to their proper grade. The examining committee will be prepared to act, and this system will probably become operative with the beginning of the school year of 1922-1923.

Pearl McReynolds, a graduate of the Fairmount College Conservatory, gave a recital in the college chapel recently. Her numbers included compositions of Beethoven, Chopin, Rubinstein, Liszt, MacDowell and Grainger.

T. L. KREBS.

"AIDA" IN BROOKLYN

Dmitry Dobkin Sings "Radames" in Excellent Production

BROOKLYN, May 20.—An excellent performance of "Aida" was given in the Academy of Music on Monday evening, May 15. Dmitry Dobkin, the Russian tenor, formerly of the Petrograd Opera, appeared as *Radames*. *Aida* was sung by Edith De Lys, *Amneris* by Mabel Ritch, *Amonasro* by Giuseppe Interrante. The others in the cast included Charles Villarias as the *King*, Henry Weldon as *Ramsis*, Amedeo Baldi as a *Messenger* and Marie Scheidt as a *Priestess*. Salvatore Avitable conducted and the stage direction was in charge of Alex Puglia. Giulio Setti of the Metropolitan Opera Company had charge of the chorus.

The performance was very well balanced. Mr. Dobkin possesses a voice of ringing quality, which he uses with intelligence and discretion. He was heard some time ago as soloist with the Philharmonic Society in New York and also in recital. He is thoroughly at home on the operatic stage and did some uncommonly artistic singing and acting.

Mr. Dobkin had excellent support from Miss De Lys and Miss Ritch. The former is thoroughly grounded as an operatic singer. To charm of personal appearance, she adds a voice of warmth and beauty. Miss Ritch, younger in experience, carried her part exceedingly well. Mr. Interrante is well known to opera-goers in Brooklyn, and discharged his duties to the very evident satisfaction of the audience, which was large and appreciative.

Elsenheimer Compositions Heard

A song recital by Jean Skrobisch, tenor, in which the compositions of Dr. Nicholas J. Elsenheimer had an important place, was given in Carnegie

Chamber Music Hall on the evening of May 2. In addition to groups of songs by Schubert and Schumann, Mr. Skrobisch presented eight numbers by Dr. Elsenheimer, the poems of which were read by Albert Farrington. The second half of the program was given over to a reading of Tennyson's "Dream of Fair Women" by Mr. Farrington, with incidental music by Dr. Elsenheimer, composed for string quartet, harp, piano, organ and soprano solo. The various characters were enacted by Dorothy Pyle, Melvin Henry, Anna Batton, Reynette Caire, Virginia French, Mrs. Marie Popper, Virginia Corcoran, Beatrice Fritz, Helen Short and Ersily Caire.

Howard Barlow Leads Riverdale Choral Society

The Riverdale Choral Society of New York, Howard Barlow, director, with Constance Piper, pianist, as assisting artist, gave its spring concert at the Riverdale Club, West 246th Street, on the evening of May 15. The work of the chorus was consistently good in a program that included "Tell Me Not of a Lovely Lass," by Cecil Forsyth; "O Can Ye Sew Cushions?" by Bantock; "London Town," by German, and numbers by Alfred Silver, John Barnes Wells and F. S. Converse. Other numbers were Harry Alexander Matthews' setting of Longfel-

low's poem, "The Slave's Dream;" "Hey-ho Robin," by Benjamin Lambord; "Twenty Eighteen," arranged by Deems Taylor, and Haydn's "The Heavens Are Telling," sung by Mrs. Taylor, Mr. Pegram and Mr. Lyeth. Dance interpretations of compositions by Gabriel Marie, Dodsworth, Chopin, German, Rachmaninoff, and Albeniz were given by Agnes Keller, Kathryn Upde Grove, Florence B. Pegram, Esther Sutherland, Emily Cushman and Elizabeth Boardman. Miss Piper aroused much enthusiasm by her fine playing of Theme and Variations by Rameau, four Preludes by Chopin, and Etude in F Sharp, by Arensky.

Thomas Egan and Lillian Breton Sing for Fordham Benefit

Thomas Egan, tenor, assisted by Lillian Breton, dramatic soprano, and Herman Neuman, pianist, gave a program at Delmonico's, New York, for the benefit of the Fordham University Building Fund, on the evening of May 12. Mr. Egan was heard in "Questa o quella" from Verdi's "Rigoletto" and the "Flower Song" from Bizet's "Carmen," in duets with Mme. Breton and in two groups of Irish songs. Mme. Breton sang Giordani's "Caro mio ben," "Vissi d'arte" from Puccini's "Tosca," and a group of songs in English.

Russian Symphony Sues Former President

Suit was filed in the Supreme Court of New York on May 18, by the Russian Symphony Society against Colonel William Boyce Thompson, formerly president of the organization, for the collection of \$37,500, alleged to be due under an agreement to guarantee the deficit of a twenty weeks' season in 1918-19. Modest Altschuler was conductor. It is alleged that Colonel Thompson agreed to underwrite the enterprise in the sum of \$60,000, and that only \$22,500 has been paid. The orchestra was composed of fifty musicians. Among the officers were Boris A. Bakhmeteff, Russian Ambassador, honorary president; Percy Rockefeller, vice-president, and Margaret Woodrow Wilson, chairman of the ladies' committee.

Sana Markov to Make New York Recital Début

Sana Markov, Russian baritone, will make his recital début in New York in Town Hall on the afternoon of May 28, in a program of operatic arias and songs. Mr. Markov has received much of his instruction in this country and is at present a pupil of Victor Pranski.

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Edward Rechlin, American Organist, Sees Spiritual Influences of National Importance in the Best Music and Begins Crusade—Builds Entire Programs on the Early Masters—The Organ as a Sacred and Secular Instrument—Two Schools of Builders Needed

DECLARING that there is no hope for art until we receive a spiritual rebirth, Edward Rechlin, New York organist, has begun a crusade to bring about a keener appreciation of the realities of life by instilling a greater hope and firmer faith through the medium of music. To do this, he is casting aside the old methods of program-making whereby the recitalist began with a Bach Fugue and ended with an arrangement of some popular number, and for the past two years has devoted his talents to the interpretation of Bach and his contemporaries.

No one will gainsay that the organ is the instrument best suited to the expression of religious feeling in music. From the time when Jubal, in the Book of Genesis, was named as the "father of all such as handle the harp and the organ," it has been associated in men's minds with the thought of worship. Nevertheless, this king of instruments, in modern times, is conceded to have lost some of its ecclesiastical character. Music of every sort has been arranged for it, with the result that it has been left not only in its ancient place at the chancel, but has been installed in public halls and theaters. It is the desire to see the restoration of the organ to its original place of dignity and influence in the spiritual evolution of humanity that actuates Mr. Rechlin in his work.

Mr. Rechlin first gave serious thought to becoming a musical missionary when he was selected by Dr. O. H. Pannkoke, who was instrumental in bringing the St. Olaf Lutheran Choir on its first eastern tour, to appear in Pittsburgh with the Choir some three years ago.



© Underwood & Underwood
Edward Rechlin, Organist

Doctor Pannkoke, although not a musician, realized that the way to secure the best effects in organ-playing was to play the works best adapted to express the purpose for which the organ was originally designed. While Mr. Rechlin, because of his wide musical training, is thoroughly conversant with modern schools of music, he had imbibed the spirit of Bach in his studies under Guil-mant and Widor, and it was in his music that he found the emotional and poetical qualities most suitable to express the message which he feels is needed to-day.

How many organists without a high consciousness of their calling would dare face an audience with a whole program of Bach? Nor is Mr. Rechlin one of those who become fired with a holy idealism without taking into account the

probability of attaining the ideal. It is no longer an experiment with him, for since the time when he first appeared with the St. Olaf Choir he has played to more than 75,000 persons in some sixty concerts throughout the country. Cities which he visited the first year sent twice as many to hear him the second. In St. Paul, 2500 persons heard his first recital, and it was estimated that more than 6000 attended the second. In Ann Arbor there was another huge audience, representing many denominations.

The interest of the public he attributes to the fact that music is capable of carrying a message of the highest spiritual import in a manner free from all sectarianism. There is no definite dogma, no creed, no sensuous appeal. Each individual may receive as much as his capacity permits. The music, he says, brings a hope, a message of a higher life, because it breathes a spirit of purity, freedom and idealism. Everywhere the results were the same, whether he played upon the greatest of modern organs or upon an instrument of a single manual. The effect of an improvisation on a chorale, such as "In the Hour of Greatest Need" or "A Mighty Fortress Is Our God," he says, was stupendous.

That the organ is out of its truest sphere in secular field, Mr. Rechlin is convinced. Yet he is not one of those who condemn that which he cannot understand. He has chosen the religious phase of organ-playing and has no desire to criticize those who find the organ an ideal instrument for the theater. He does, however, believe there should be two distinct schools of organ-building to develop fully two such diverse phases of organ-playing.

"Organ-builders of to-day," said Mr. Rechlin, "are influenced by the modern strivings for color, and because the organ, to me, is inherently an instru-

ment for the expression of that which is noble and majestic, it can only simulate other effects. When it loses its original ecclesiastical character it becomes merely a caricature. To develop the organ along two such dissimilar lines it would be necessary for some builders to specialize in instruments for the theater, while others were trained in the tradition and spirit of religious music. Here we are hopelessly hedged in by commercialism."

It is not the public which is lacking in appreciation of the music of Bach, but the performers, declares Mr. Rechlin. He finds that this music demands an exceedingly fine sense of color, and believes that this can best be developed by contact with life. Too many students, he says, get into a rut by sticking too closely to the thing they are most interested in and do not get a well-rounded view of life.

"Too many of us lack the courage to do the really big thing," said the organist. "We want ideals, but we are afraid of them if they do not coincide with those already accepted. So we only play with them, and, consequently, the result is always half-baked. The two things needed are a right purpose and technical mastery. We must never tamper with the standard, but understand it and share it with others. We must see in music a means to enrich life, for it was never intended as an article of sale."

"It is not only the mission of the church to foster an interest in its inexhaustible treasure of sacred organ music, but it is a glorious opportunity for hundreds of organists all over the country to do their fellow men a service of inestimable value by teaching them to love that which is highest and best in life through the medium of their music. It is the duty of educational institutions to see that only the right kind of musical seed is sown in the lives of those whom they have in charge. It is an opportunity to let the voice of the Spirit speak to the soul of man through music such as that of Bach, Handel and others whose music was conceived in hearts and minds dedicated to the service of God."

Mr. Rechlin is a native of Cleveland, but has made his home for a number of years in New York, where he is organist of the Immanuel Lutheran Church.

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Springfield's Twentieth Festival Sets New Record

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By ERNEST NEWTON BAGG

SPRINGFIELD, MASS., May 20.—Outstanding in the long series of annual festivals which have been a feature of musical activities in Springfield for twenty years was the event held May 12 and 13. The Auditorium held audiences larger than ever before, the influx of visitors attested to a widespread interest, and the enthusiasm of local concertgoers made this year's festival a signal success. A chorus of 300 voices, trained diligently by John J. Bishop, was heard in the two days' program, and Rosa Ponselle, Leopold Godowsky, Florence Easton, Carolina Lazzari and Paul Althouse were among the soloists. The Boston Festival Orchestra, under the leadership of Emil Mollenhauer, assisted in the concerts.

Gounod's "Faust" in concert form was heard in its entirety for the first time in this city on the opening evening. A large audience applauded the first appearance here of Florence Easton, soprano, whose portrayal of the rôle of *Marguerite* was accomplished with high distinction. Jeannette Vreeland sang the part of *Siebel* with intelligent appreciation of its poetry and refreshing clarity. Carolina Lazzari made the most



Some of the Principal Figures in Springfield's Twentieth Annual Festival. Left to Right—George W. Bond, Rosa Ponselle, William Churchill Hammond, Organist of Mount Holyoke College, Mrs. Mollenhauer, Emil Mollenhauer, Conductor of the Boston Festival Orchestra, Carolina Lazzari, Contralto, and Blanche Barbot

of the music of *Martha*, singing with a rich and warm contralto. William Gustafson, who has previously gratified Springfield audiences, gave an effective presentation as *Mephistopheles*, and Frank Cuthbert, baritone, acquitted himself well as *Wagner*. Paul Althouse sang with vivid intensity the music of *Faust*, coloring his phrases with a sincere appreciation of the text, and bringing out the full meaning of the character. Norman Jollif, baritone, who appeared in the festival of 1920, sang well the part of *Valentine*. The chorus, under the leadership of Mr. Bishop, did admirable work, reaching a spirited climax in the "Soldiers'" Chorus.

Artists' Night Program

The concert by the Boston Festival Orchestra on Artists' Night was enlivened by the appearance for the first time in several years here of Leopold

Godowsky. Emil Mollenhauer's orchestra of sixty pieces opened this program with a brilliant performance of Tchaikovsky's Fourth Symphony. Then followed Mr. Godowsky's extraordinary playing in Chopin's E Minor Concerto and a group that included "On Wings of Song" by Mendelssohn-Liszt, MacDowell's "March Wind," a Rubinstein Serenade, a Poldini Concert Study, Moszkowski's "En Automne," and the Liszt Tarantelle, "Venezia e Napoli." An encore was demanded and he added Liszt's "Dance of the Gnomes." He was recalled many times. The orchestra won applause after the presentation of the Overture to "Lohengrin," and the Fantasia from "Romeo and Juliet" by Svendsen.

Rosa Ponselle of the Metropolitan Opera sang the aria "Pleurez mes yeux" from Massenet's "Le Cid," and gave a superb interpretation of the "Involami" aria from Verdi's "Ernani."

Besides these her songs were "At the Ball" by Tchaikovsky, "A Memory" by Rudolph Ganz, and MacFadyen's "Homage to Spring." Extra numbers included "Schlummerlied," Charles Gilbert Spross' "Will o' the Wisp," which she repeated, and "Annie Laurie."

Carolina Lazzari sang the familiar aria from "Samson et Dalila" and a number from "Dinorah" with artistry and effectiveness. She also gave "L'Heure Exquise," by Poldowski; "Do Not Go" and "The Cunnin' Little Thing," by Hageman; MacDermid's "Sacrament," Sanderson's "Until" and MacFadyen's "Cradle Song," winning many recalls.

"Hallelujah" Chorus Given

The combined forces of the orchestra and chorus, with organ accompaniment played by Harry H. Kellogg, furnished a fitting climax for the festival in the "Hallelujah" chorus from Handel's "Messiah."

The festival was prefaced by the customary organ recital in the Auditorium on May 7. William Churchill Hammond, organist of Mt. Holyoke College, and Rebecca Holmes Haight, cellist at Smith College, were the soloists. The chimes in the municipal campanile heralded the concert with themes from Handel, Bach, Dvorak, Nevin and Mason, and "Oh Rest in the Lord" from Mendelssohn's "St. Paul." Miss Haight gave a well arranged program that included numbers by Bach and Handel, a portion of a Sammartini Sonata and the Martini-Kreisler Andantino. She displayed a sparkling style and a full, rich tone, and was compelled to add several encores. Professor Hammond gave with authority and musicianship the E Minor Sonata by Merkel and works by Ravel, D'Every and Lulli.

Kaltenborn Forces to Give Decoration Day Program in Central Park

Through the generosity of Elkan Naumburg, an orchestral concert is to be given for the public in the Mall, Central Park, New York, by Franz Kaltenborn and his orchestral forces, on Decoration Day, May 30. The program is to be devoted to numbers by Gounod, Rossini, Bach, Bizet, Liszt, Wagner and others, and solos are to be given by Mr. Kaltenborn, violinist, and by Ernest Williams, trumpeter.



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Festival Brings Leading Artists to Syracuse, N. Y., for Five Concerts

SYRACUSE, N. Y., May 22.—The New York Music Festival Association of Central New York, Inc., of which Alexander H. Cowie is president, successfully concluded on May 10, a fine series of five concerts in which the soloists included Florence Easton, soprano; Marguerite d'Alvarez, contralto; Tito Schipa, tenor; Hallie Stiles, soprano; George Smith, pianist, and John Corigliano, violinist. The Cleveland Orchestra, conducted by Nikolai Sokoloff; an adult chorus led by Howard Lyman, and a choir of children under the baton of John J. Raleigh, also took part in the festival.

Mme. Easton and Mr. Schipa were greeted with special favor. Both employed effectively that art which has

made them so popular in the realm of grand opera. Mme. Easton's charming personality delighted quite as much as her vocal style, and Mr. Schipa also became a favorite for this reason.

The soprano was at her best in the aria "Ocean, Thou Mighty Monster," from Weber's "Oberon." This she sang with dramatic ability, fine vocal quality and admirable diction and phrasing. She had to respond to many encores, and gave an effective interpretation of the "Inflammatus," from Rossini's "Stabat Mater," with orchestra and chorus.

Mme. d'Alvarez appeared in arias from "Gioconda," "Carmen" and "L'Enfant Prodigue" and Bizet's lovely "Agnus Dei." There was in her singing a charm

and eloquence that stirred the audience to enthusiasm.

Mr. Schipa was the soloist in the chief choral work, "Hiawatha's Wedding Feast," and in "Ossian's Song" from "Werther" and the romance from "Mignon" he also sang brilliantly.

Sokoloff's Forces Heard

The Cleveland Orchestra, under Nikolai Sokoloff, took an important share of the honors of the festival. Its reading of the Brahms Symphony No. 2 in D, Op. 73, was brilliant. The soloist of the Symphony afternoon was Mr. Corigliano, who played the violin part in the Bruch Concerto in G Minor, Op. 26, in a style which gives abundant promise.

"Syracuse Afternoon" brought forward Mr. Raleigh with the choir of children, whose singing stirred the audience to an ovation for them and their conductor. Mr. Sokoloff took occasion to make a speech about the excellent work of this chorus. Again, as the festival was concluding, Mr. Sokoloff paid high tribute in a public speech to Mr. Lyman

and his adult chorus, and said he hoped Syracuse fully appreciated the merit of this choir. The largest audience of the week responded to this speech with prolonged applause.

Hallie Stiles, who has appeared in New York, and sails in a few days for Germany to study, was a soloist on "Syracuse Afternoon" and was warmly applauded for a voice of range and beautiful quality. Miss Stiles, who is the daughter of Dr. and Mrs. Stiles, sang arias from "Marriage of Figaro" and "Pagliacci," and both were given in exquisite taste.

George Smith, who came to Syracuse last year from Boston, and had appeared in New York and Boston earlier in the season, played the Liszt Hungarian Fantasy with the orchestra at the Wednesday afternoon concert. He produced a superb tone, and showed a colorful style. Several Chopin numbers and the "Morris Dance" by Grainger were given as encore-pieces.

Showed Syracuse's Progress

To Melville Clark credit is due for "Syracuse Afternoon," which proved that this city is advanced musically as well as industrially.

Ethyl Hayden, soprano, closed the Salon Musicale season with a delightful "evening guest" recital at the home of Mr. and Mrs. Robert Dey. Miss Hayden is one of the finest of the younger artists heard in Syracuse this season, and was vigorously applauded.

Mrs. Kincaid, organist at Park Church, who has appeared as accompanist for visiting artists during the season, has gone to Europe for the summer with her husband, Adjutant-General J. Leslie Kincaid.

Grace Dwight Potter and Henri de Pavloff have joined the educational department of Godard's music house. Mr. de Pavloff, who is a violinist, was formerly associate conductor of the Monte Carlo Orchestra.

Patrick Conway will take his band on tour next month. The first engagement is at Willow Grove Park, Philadelphia, and the band will also play at the New York State Fair in September. Mr. Conway is to go to the Ithaca Conservatory to teach band music at the beginning of the college year.

K. D. V. PECK.

AUDITORIUM FOR BOISE

New Building to Be Ready in September
—Civic Choir Sings "Faust"

BOISE, IDAHO, May 19.—The new High School Auditorium, which will be completed by next September, will have a seating capacity of about 1600 persons. A fine stage will be a feature, and many concerts will be given there next season.

The Boise Civic Festival Chorus presented "Faust" in concert form recently before two large audiences that filled the First M. E. Church. The soloists were: Mrs. Fred Rankin, soprano; Mrs. Beulah Farner and Mrs. Arthur Jones, mezzo-sopranos; Clarence Biggs, tenor; Laurel Elam and E. W. Fox, baritones, and L. W. Ensign, bass. These local soloists did excellent work. The orchestra, numbering twenty-five pieces, was chosen from the Boise Concert Orchestra, A. J. Tompkins, conductor. Mr. Tompkins acted as concertmaster, and E. A. Farner, conductor of the Civic Chorus, conducted the performance. The chorus, which numbers 250 singers, deserves high praise.

OLIVER C. JONES.

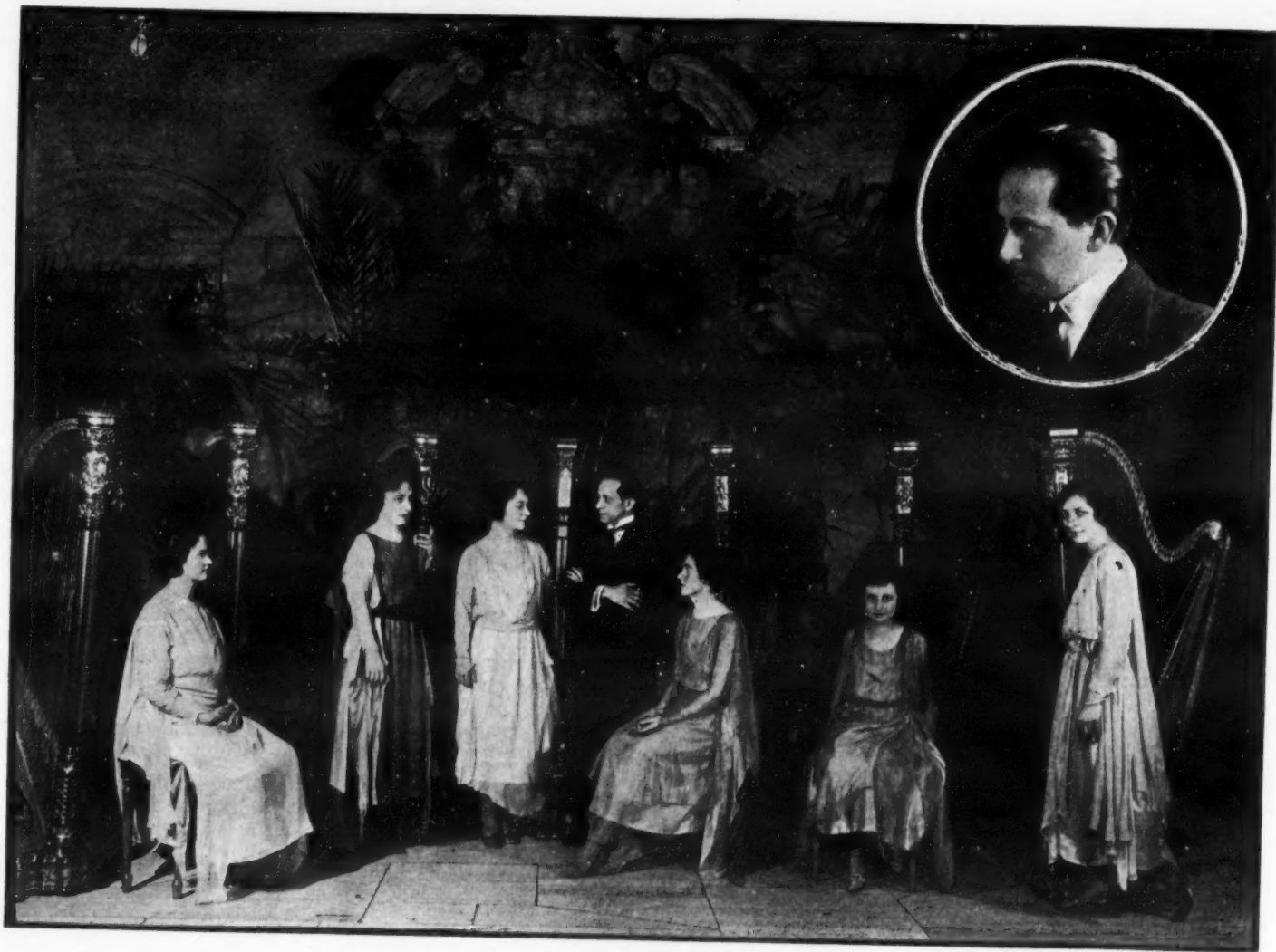
Artists Give Program in Bristol Concert Series

BRISTOL, CONN., May 20.—Marion Armstrong, soprano; Judson House, tenor, and Margel Gluck, violinist, were heard in recital at the Auditorium on May 9. The audience was large and accorded each artist a cordial reception. The concert was the last of a series. Bristol has recently made great progress in the quality of its musical programs. The success of the campaign for better music is largely owing to the efforts of Earl Arnold, Dr. B. West and Mrs. Perry Holley. MRS. E. M. HOLLEY.

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NEW YORK, MAY 27, 1922

LEST WE FORGET

EVERY year prizes, under the Pulitzer Foundation, are awarded at Columbia University for the best work of the past year in the newspaper field.

For the most disinterested and meritorious public service rendered by any American newspaper during the year, a gold medal costing \$500, was awarded by the Judges to the *New York World* for articles exposing the operations of the Ku Klux Klan.

To Frank M. O'Brien, who wrote "The Unknown Soldier," printed as a leader on the editorial page of the *New York Herald*, of Nov. 11, 1921, the Pulitzer prize of \$500 was awarded. This was adjudged the best editorial article written in the United States in 1921, passing every test of excellence under the ruling of the judges—clearness of style, moral purpose, sound reasoning and the power to influence public opinion in the right direction.

If we have peace in this country to-day, if we have extraordinary opportunity that has come to us through the great world war, if it is possible for us to continue in the paths of industry and commerce, in the progress and enjoyment of music, drama and the arts, if the singer, the player, the music teacher can pursue their avocations undisturbed, it is because men died and so gave their all. For that reason, lest we forget the sublime sacri-

fice, we herewith reproduce the editorial which appeared in the *New York Herald* at the time of the funeral ceremonies at the National Cemetery in Arlington, in honor of the unknown dead.

JOHN C. FREUND.

"The Unknown Soldier"

(Editorial in the *New York Herald* of Nov. 11, 1921.)

"That which takes place to-day at the National Cemetery in Arlington is a symbol, a mystery and a tribute. It is an entombment only in the physical sense. It is rather the enthronement of Duty and Honor. This man who died for his country is the symbol of these qualities; a far more perfect symbol than any man could be whose name and deeds we knew. He represents more, really, than the unidentified dead, for we cannot separate them spiritually from the war heroes whose names are written on their gravestones. He—this spirit whom we honor—stands for the unselfishness of all.

"This, of all monuments to the dead, is lasting and immutable. So long as men revere the finer things of life the tomb of the nameless hero will remain a shrine. Nor, with the shifts of time and mind, can there be a changing of values. No historian shall rise to modify the virtues or the faults of the soldier. He has an immunity for which kings might pray. The years may bring erosion to the granite but not to the memory of the Unknown.

"It is a common weakness of humanity to ask the questions that can never be answered in this life. Probably none to whom the drama of the Unknown Soldier has appealed has not wondered who, in the sunshine of earth, was the protagonist of to-day's ceremony. A logger from the Penobscot? An orchardist from the Pacific Coast? A well driller from Texas? A machinist from Connecticut? A lad who left his hoe to rust among the Missouri corn? A 'longshoreman from Hell's Kitchen? Perhaps some youth from the tobacco fields, resting again in his own Virginia. All that the army tells us of him is that he died in battle. All that the heart tells is that some woman loved him. More than that no man shall learn. In this mystery, as in the riddle of the universe, the wise wonder; but they would not know.

"What were his dreams, his ambitions? Likely he shared those common to the millions: a life of peace and honest struggle, with such small success as comes to most who try; and at the end the place on the hillside among his fathers. To-day to do honor at his last resting place come the greatest soldiers of the age, famous statesmen from other continents, the President, the high judges and the legislators of his own country, and many men who, like himself, fought for the flag. At his bier will gather the most remarkable group that America has seen. And the tomb which Fate reserved for him is, instead of the narrow cell on the village hillside, one as lasting as that of the Rameses and as inspiring as Napoleon's.

"It is a great religious ceremony, this burial to-day. The exaltation of the nameless bones would not be possible except for Belief. Where were Duty and Honor, the wellsprings of Victory, if mankind feared that death drew a black curtain behind which lay nothing but the dark? So all in whom the spark of hope has not died can well believe that we, to whom the Soldier is a mystery, are not a mystery to him. They can believe that the watchers at Arlington to-day are not merely a few thousands of the living but the countless battalions of the departed. 'Though he were dead, yet shall he live'—there is the promise to which men hold when everything of this earth has slipped away.

"All the impressive ritual of to-day would be a mockery if we did not believe that, out in an infinity which astronomers cannot chart or mathematicians bound, the Unknown Soldier and all the glorious dead whom we honor in this dust are looking down upon this little spinning ball, conscious of our reverence. And when noon strikes, signal for the moment of silent prayer, few of those who stand with bared head will lack conviction that the rites at Arlington are viewed by other than mortal eyes. Only in that spirit may we honor the Unknown Soldier and those who, like him, died for this Republic.

"Unknown, but not unknowing!"

THREE Americans have been named as among the possible successors to Eugene Ysaye as conductor of the Cincinnati Symphony. Ohio, "the mother of presidents," might aspire equally to be known as "the maker of conductors."

AN American impresario sponsored the experiment of casting a woman in the tenor rôle of Massenet's "Jongleur." Perhaps our operatic powers will take heed of the recent revivification of Gluck's "Orfeo" in Paris and Brussels, with a tenor, not a contralto, in the title part.

Personalities



Harpists and Little French Singer Find Way to Make Even a Railway Locomotive Look Musical

The group pictured above is not the graduation class of some technical school bent on learning the practical application of mechanical science to problems of locomotion, but seven devotees of music, enjoying a way-side frolic while on tour. Six of the individuals in the photograph are members of the Salzedo Harp Ensemble, Mr. Salzedo being easily recognizable as the lone man at the right. The seventh is Mona Gondre, the little French singer who has been touring with the ensemble. She is seen at the left, in the upper group of three.

Williams—Light verse and musical settings of stanzas that aim to be merry rather than profound have a votary and champion in Irene Williams, the soprano, who is to sing in the traveling version of "Cosi Fan Tutte." Asked regarding her favorite poets, she named Franklin P. Adams, the late Bert Leston Taylor, Arthur Guiterman, "Ted" Robinson and T. A. Daly.

Dux—Claire Dux added another name to the long list of colleges and teachers' associations for which she has sung this season when she appeared as soloist with the Trenton Teachers Chorus of Trenton, N. J., recently. In one season in America, Mme. Dux probably has come in contact with more educational institutions and organizations than most citizens do in a lifetime.

Mellish—Preceding her recent recital at Hardin College, Mexico, Mo., Mary Mellish, soprano of the Metropolitan Opera Company, was the guest of honor at a dinner given by the college. After the concert a reception was held and many guests were introduced to the singer. During her short stay in the college town, Miss Mellish was also the guest of the Kiwanis Club at luncheon.

Hager—When not employing his pen for the creation of the sketches and cartoons that have placed him in the front rank of Western artists, George Hager, the Seattle illustrator whose work is well known to readers of **MUSICAL AMERICA**, indulges his bent for music and composition. He recently wrote the incidental music for a playlet called "Pan" which was presented in Seattle by the Women's University Club.

Svetloff—Vladimir Svetloff, one of the tenors of the Russian Opera Company, is a graduate of an engineering school in Russia. During the company's sojourn in Java, a city was visited in which opera was welcomed but where no suitable auditorium could be found. Svetloff in his capacity as engineer designed an auditorium, superintended the construction, and had the honor of appearing in the first opera given in the hall.

Vittadini—Although the music of "Anima Allegra," a novelty announced for the Metropolitan next season, is for the most part as vivacious as the title would indicate, and anything but churchly, the composer, Franco Vittadini, has been known in Italy chiefly as a writer of sacred music. An oratorio and numerous masses have come from his pen. He is a product of the Milan conservatory, and lives in Pavia.

Battistini—In spite of his sixty-five years, Mattia Battistini, the famous Italian baritone who has turned a deaf ear to all offers of American impresarios, still triumphs in the operatic rôles of his youth. Other singers of unusual artistic longevity usually have been forced to discard their early parts, and to depend on a few rôles especially designed for them, frequently with alterations of the music to fit a diminished compass, in their later years. Battistini, who has created many parts, still sings the difficult Donizetti and early Verdi baritone rôles, and was the *Rigoletto* when Charles Hackett, the American tenor, sang *The Duke* at the Paris Opéra recently.



A Verklärte Nacht's Dream

I HAD often heard the name of Arnold Schönberg mentioned in polite society. His music, however, I had heard but once, when the Op. 11 piano pieces were played at a concert by a man since overcome with keyboard cramp. When I was told to interview, to meet face to face, the man who had astounded all Europe, America, and even parts of China, I was dumbstruck!

Being of a retiring nature, I felt that I did not possess the necessary *Furchtbarkeit* or *Eingesittlichkeit* successfully to perform a mission (or job) so perilous and important.

My protests were in vain, however, and it was not long before I was gazing for the first time at the composer's domicile. I recognized it at once by a big sign painted upon the

chimney: **A. SCHÖNBERG** The

sun was shining, the wind was blowing, the birds singing (one of his earlier songs). It was truly an inspiring day.

I KNOCKED gently at the door with an axe I had brought for the purpose, and presently it opened. Entering cautiously and seeing no one, I tiptoed softly down a long dark hall, sometimes on the right foot, sometimes on the wrong foot, and once—on both feet. I soon found the great man in a dingy room to the right, humming the "Marseillaise," very, very softly. I recognized him immediately by the cactus in his buttonhole.

"Hello, Arnold," I said jovially.

"What do you want?" he rejoined with true hospitality. I summoned all the *Furchtbarkeit* I had.

"An interview," I said, rising to my full height.

"Ah, yes. Sit down." I did so.

Turning to a pile of manuscript on the table, he began rapidly shifting the leaves and, after considerable manipulation, again faced me with half a dozen of the sheets in his hand.

"This, sir," he said, indicating the manuscript, "is my new Sledgehammer Sonata. I forget the Opus. It does not matter. It is a fine work." He glanced at me modestly.

I was, I realized, getting an insight into the composer's real character at last. A man of simple tastes.

"See! See!" he cried, "the most beautiful spot in the work, in fact in my entire works. Ah! It is divine!"

He was pointing eagerly to what I recognized as thirty-two measures of rests. His face was flushed with joy and excitement.

"That?" I asked, puzzled for a moment.

"Rests! Yes, is it not an inspired thought?"

"It is," I said firmly.

"It requires great courage," he continued, "to put a thing like that on paper."

I could readily understand this. I attempted to reassure him. "Courage, old man," I said cheerfully, "is what so many of us need nowadays. I admire you for it."

"Me and School"

Continuing the Memoirs of a Coloratura

II

ABOUT this time I first went to School. I could hardly bear the atmosphere of the place, for it stifled my temperament. I could not utter roulades during the geography lesson, and as for figures—it was to be only in matters of salary in later life that my arithmetical faculty asserted itself.

One day a most unpleasant event caused me to flee from this unmusical prison forever. You must be patient while I attempt broken-heartedly to relate the cruel, cruel happening. It seems that for some time various delicacies had been disappearing from my dear comrades' lunch baskets. One day a choice wedge of some savory cheese, again a nousegay of a fragrant bulbous vegetable, would be missed.

THE ensuing investigation struck a chill to all our hearts during recess, but especially so to my hungry, art-loving soul. Ah horror, shall I ever forget that day? When it came my turn to disclose my priceless palate to my stern schoolmistress—though I swallowed never so frantically!—a luscious, strange dill pickle was found upon my tongue. How it came there, I never knew. But I have always suspected a certain girl in the class of having rewarded basely my kind-

He opened a box and, with a majestic gesture, handed me a biscuit.

"Try this," he invited, "while I — ah, yes, yes." Now his eyes gleamed. "I shall show to you the grand surprise, my secret, ah—the world, Bah! It does not know. Schweinhunden!"—This under his breath—"But it shall, it shall. I show you."

HE brought forth from one of the recesses in his desk an ordinary bottle filled with what appeared to be ink, about a pint of it. But the stopper, if so it may be described, was one of the oddest things I had ever seen. It was made of aluminum and spread wide like the sprayer on a watering can, only much larger. The thing was full of fine holes: indeed they appeared mere dots upon the surface.

Now he began spreading sheet after sheet of manuscript paper over the floor until the room was literally covered with it. I could only sit tight and wonder what was coming next.

"See," now he was looking at me with a peculiar glitter in his eyes, "I shall show you. I write a new concerto and—yes, I dedicate it to you, my friend."

"Ha!"

With that he grasped the bottle of ink fiercely, and swinging his arm in wild circles, flung the fluid in all directions until the paper was well covered with tiny spots.

"I surprise you, eh!—my music—music—ha! ha! ha!"

Gathering up the paper he began furiously stamping brackets, clefs, ledger lines and what not, on it with rubber stamps.

"Marvellous!" I cried and turning, grasped his hand in congratulation. I understood his music at last.

But his face was livid, anger gleamed in his eyes. Fairly trembling he seized the huge pile of paper and dumped it into my arms.

"Go!" he cried in fury, "Go! You have seen. Now GO!"

Then with a suddenness that was bewildering to my dazed brain, he grabbed me with both arms and I felt myself lifted, concerto and all, and hurled with mighty force through the window.

WHEN I awoke, I don't know how much later, I was lying on the grass in the garden. The sun was still shining, the birds singing, the wind blowing, my head aching. And beside me—"Sechs Kleine Klavierstücke von Arnold Schönberg." With a sigh I tied another knot in the hammock rope.

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nesses of the past by hiding it there. Of course, I never wished to frequent again the scene of that sad gastronomic *faux pas*!

So I became a prima donna. In later years, upon the occasion of my return to my sunny native land, between the intervals of several "farewell" tours, I again sought the scene of this bitter humiliation of my youth. Fancy! I had donned all of my sables and tiaras in vain. The old red school had been pulled down: not even a faint odor of those childhood banquets remained to flutter the pages of my musical memory. It had been pulled down to make way for a garden in which is taught the Montessori Method. . . .

(Next Installment: "I Debut")

Recital Ease

THE following unique accomplishment was recently attributed to a well-known operatic and concert soprano in an effusion which we found in our mail:

"Never before, so veterans say, has there been a singer who has shown so much ease. Without effort she seems to open her mouth and the melody flows."

We trust there is no difficulty about stopping this generous outpouring when once it has begun! We have visions of the golden curtain of the opera being rung down in vain to quell the amazing torrent.

A Cure for Consecutive Fifths

A RECENT dispatch from Italy has Vesuvius recommencing its deplorable activity. It may be too much to hope at this early date for a speedy inundation of those areas from which came the *verismo* opera, the lyric sob, and the younger harmony.

Contemporary American Musicians

No. 221
Clarence Loomis

CLARENCE LOOMIS, pianist and composer, was born in Sioux Falls, S. D., in 1889. He is a graduate of Dakota Wesleyan College at Mitchell, S. D. His musical studies were conducted in Chicago under Henriot Levy in piano and under Adolph Weidig in composition. After he graduated from college he was engaged as a member of the piano faculty of the American Conservatory in Chicago. In 1913 he visited Vienna, where he studied piano with Leopold Godowsky and composi-



Clarence Loomis

tion with Franz Schreker. Upon his return he resumed his teaching at the American Conservatory.

Among his numerous compositions, the major works are a Piano Concerto in E, an "American Fantasie" for piano and orchestra, a cantata "Hymn to America," a Sonata for Piano in E Minor, a Violin Sonata in E Minor, Sonata in C for piano and cello, and compositions for piano and orchestra. The Chicago Symphony and other orchestras have played works from his pen.

Of late Mr. Loomis has turned his attention to opera. He has completed "A Night in Avignon," an opera in one act, and a three-act work entitled "Yolanda of Cyprus." The latter is based on the poem of Cale Young Rice, and is said to be one of the most pretentious operatic works by an American composer.

CLEVELAND SINGERS GIVE TWO OPERAS

Six Performances Heard of "Chimes of Normandy" and "Martha"

CLEVELAND, May 22.—The Cleveland Opera Company, with cast, chorus and directors, made up entirely of musicians of this city, presented a week of opera, May 15 to 20. Flotow's "Martha" was given the first three days of the week with the "Chimes of Normandy," by Robert Planquette, the concluding days. Each opera had a different cast and chorus. Francis J. Sadlier is general director of the company and is also its founder and organizer. The undertaking is the outgrowth of Mr. Sadlier's belief in opera in English, and in the ability of American singers. In both performances Mr. Sadlier's splendid baritone was heard to great advantage and he was the recipient of much applause. In "Martha" he took the part of *Plunkett*, and in the "Chimes of Normandy" he was heard as *Henri*. Frances Foskette played the part of *Lady Harriet* in "Martha." Annette English as *Nancy*, Budd Van Kirk as *Sir Tristan*, Michel Thut as *Lionel*, and Howard Zimmerman as the *Sheriff*, had leading parts. The cast of the "Chimes of Normandy" comprised Handel Wadsworth, as *Jean Grenicheux*; David M. Yost, as *Gaspard*; Mildred Boltey, as *Serpolette*; Walter Lewis, as the *Sheriff*; Leola Beulow, as *Germaine*, and Viola Blase, Marie

Haynes, Rita Gehring, and Aeneta Moodie in other rôles. F. Karl Grossman was musical director; David M. Yost, stage director, and Helen Marie Hirschert, dancing instructor.

The final lecture in the course, "The Appreciation of Music," by Thomas Whitney Surette of the Cleveland Museum of Art, was given May 19, the subject being "Modern French Piano-forte Music." The lecture was illustrated by Rosalin Brown of New Haven, Conn. Miss Brown has studied for several years with the French pianist, Blanche Selva, later acting as her principal assistant for a number of years. Miss Brown also is a pupil of d'Indy in composition. She included six of the latter's works on her program, which opened with Paul Dukas' "Variations." Debussy, Fauré, Ravel and de Séverac were other composers represented.

The final community song service took place May 21 at the Museum. This has been a regular feature of the Sunday afternoon Museum program during the season and is under the direction of Mr. Surette. An organ recital was given May 17 in the Museum by Edwin Arthur Kraft, organist of Trinity Episcopal Cathedral. G. G. I.

Raisa and Rimini Close Year of Operatic Activity

Rosa Raisa, soprano, and Giacomo Rimini, baritone, both of the Chicago Opera Association, who sailed for Europe recently, for rest and study, have completed a year of notable operatic activity. Mme. Raisa, who has just finished her seventh season with the Chi-

cago forces, sang in eighty-five operatic performances since last July. The list of operas in which she appeared included "Aida," "Norma," "Lo Schiavo," "Tosca," "Jewels of the Madonna," "Otello," "Tannhäuser," "Lohengrin," "Girl of the Golden West" and "Navarraise." During the same period, Mr. Rimini was heard in the leading baritone rôles of "Rigoletto," "Aida," "Girl of the Golden West," "Bohème," "Butterfly," "L'Oracolo," "Falstaff," "Piccolo Marat," "Gio-

conda," "Pagliacci," "Otello," "Lo Schiavo," "Tosca," "Tannhäuser" and "Jewels of the Madonna."

Dobkin to Tour in Canada in Fall

Dmitry Dobkin, tenor, will make two important summer engagements before he takes his vacation. He will open his next season with an appearance as soloist at the Maine Festival, which will be followed by a tour in Canada early in the fall.

Restraint

For once "Press Agents" had not only told the truth, but had left much unsaid regarding the capabilities and wonderful voice of this product of the West.—Birmingham News, May 2nd, 1922.

Alice Gentle

Dramatic Soprano

has secured so many, and such amazing press indorsements on the tour of the Scotti Opera Co. now playing, that to print them would require a volume. Suffice the impressive fact that in every city but one where she sang on the Fall Tour of the Scotti Opera Co. she was promptly re-engaged for a concert appearance. From all of the cities where she has sung on the present Spring tour have come requests for her return in concert.

VIA WESTERN UNION FROM WACO TEXAS, MAY 11TH, 1922

The sensation Alice Gentle created here two years ago in Carmen was mild compared with the ovation accorded her last night's performance of Tosca with Scotti. She was superb. Hope to arrange for return date in concert.

Signed GUSSIE OSCAR

Direction of
Catharine A.
Bamman



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ROSA RAISA	Foremost Dramatic Soprano and
GIACOMO RIMINI	Italian Baritone of the Chicago } Joint Recitals.
	Opera Company.
BENIAMINO GIGLI	Leading Tenor of the Metropolitan Opera Company.
GIUSEPPE DE LUCA	Baritone of the Metropolitan Opera Company.
ANNA FITZIU	Lyric Soprano.
CYRENA VAN GORDON	Leading Mezzo Soprano of the Chicago Opera Company.
EVELYN SCOTNEY	Coloratura Soprano.
JOSEPH HISLOP	Scottish Tenor.
JOHN CHARLES THOMAS	Popular American Baritone.
ERWIN NYIREGYHAZI	Hungarian Pianist.
RAOUL VIDAS	French Violinist.
EDWARD LANKOW	Basso of the Chicago Opera Company.
TINA FILIPPONI	Italian Pianist.
ROBERT RINGLING	American Baritone.
RUDOLPH BOCHCO	Russian Violinist.
CLARA DEEKS	Lyric Soprano.
PAUL RYMAN	American Tenor.
SUZANNE KEENER	Lyric-coloratura Soprano of the Metropolitan Opera Company.
MARIE SAVILLE	Soprano.
CAROLINE PULLIAM	Coloratura Soprano.
LUCILE ORRELL	Cellist.

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INAUGURATE SEASON AT WILLOW GROVE

Franko Conducts Orchestra—
Bachaus Soloist with
Choral Art Society

PHILADELPHIA, May 22.—The summer season of music opened at Willow Grove last week, with concerts given daily by the orchestra under the leadership of Nahan Franko. The programs brought forth a high standard of music well chosen from the more familiar operatic and orchestral repertoire. Mr. Franko was heard as violin soloist and his conducting finely evoked the musical values of the numbers. The soloist for the second week will be Bernardo Olshansky, baritone, formerly of the Boston Opera, who won a success in a recital in the Academy of Music recently.

The new Choral Art Society gave its initial concert at the Academy of Music under the skilled conductorship of H. Alexander Matthews, last week. The membership is composed of professional, choir and concert singers of Philadelphia and vicinity. The program, given with lovely tonal quality and a wide variety of nuance, ranged from Palestrina and Mozart to Elgar and Delius. Of special musical interest were a Mozart "Adoremus" and a Lotti "Crucifixus." The soloist was Wilhelm Bachaus, pianist, well known to Philadelphia audiences for the smoothness and substance of his playing. He gave a fine interpretation of several Chopin numbers and was also heard in a Schumann group, free from sentimentality, and the Brahms G Minor Rhapsody.

The Gimbel Choral Society gave its spring concert very successfully under the leadership of Stanley Muschamp. Oley Speaks' "Sylvia," and his arrangement of "Auld Robin Adair" were delightfully sung, and impressive work was done in a couple of spirituals arranged by H. T. Burleigh. May Farley gave much pleasure by her singing of A. Walter Kramer's "The Last Hour," Mr. Muschamp's "Summertime Song," and other numbers. Meyer Smikin, violinist,

played compositions by Kreisler and Drdla.

The Catholic Operatic Society gave one of its best performances when "Pinafore" was produced at the Academy of Music last week. A large audience of the laity and clergy attended. The performance was conducted with vigor by Rev. William S. Murphy, who has trained his chorus to fine responsiveness. Supplementing it was an orchestra made up of musicians of the Philadelphia Orchestra. The soloists were Fred Caperoon, Bernard Poland, C. J. Shuttleworth, Robert Harris, Mary Lehman, Edward Walsh, Laura Nurk and Fannie Don-

nolly, who gave a good account of their rôles.

One of the interesting events of the late spring season was the annual concert of the Kelly Street Business Men's Association. Owing to the popularity of these events the concert was given in Witherspoon Hall. The male chorus sang with freshness, excellent rhythm and dynamic power, being particularly happy in several unaccompanied numbers. C. Albert Hartmann, conductor, has developed his forces admirably. May Farley, in fine voice, sang several solos and assisted in the part songs.

W. R. M.

AWARD STOKOWSKI MEDAL

Ruth Montague of Norristown Wins This Year's Prize

PHILADELPHIA, May 19.—Ruth Montague of Norristown, Pa., mezzo-contralto, was awarded this year's Stokowski medal, out of twenty-nine contestants from the studios of Philadelphia vocal teachers. The award, which was given to her by a vote of nine to one, brings with it an appearance with the Philadelphia Orchestra at one of its regular pairs of weekly concerts next year.

Trials for the prize were begun in April and were open to the public. Of the original contestants eight were chosen for the final trial which was held last week, each contestant singing a classical aria, a modern aria and three songs.

Miss Montague, who is twenty-one years of age, is a pupil of Nicholas Douty, and completed her preliminary work with Frederic Leonard. Honorable mention was given to Veronica Sweigart of Philadelphia, contralto, pupil of Percy Dunn Aldrich. The judges were Marie Kunkel Zimmerman, Susanne Dercum, Mr. Aldrich, Horatio Connell, Mr. Douty, F. Edmund Edmunds, Edwin Evans, Henri Scott, William Warren Shaw, Hedda Van den Beemt and Martinus Van Gelder.

EVERETT, WASH.—Carl Paige Wood of the faculty of the University of Washington, gave an organ recital at Trinity Episcopal Church in Everett, and was assisted by Mrs. Homer O. Campbell, contralto, and Owen J. Williams, bass-baritone.

PER NIELSEN RE-ENGAGED

Norwegian Musician to Return to Westminster College After Summer Abroad

NEW WILMINGTON, PA., May 20.—Per Nielsen, director of the Department of Music at Westminster College, has been re-engaged for his fourth season, and will return to Westminster in the fall, after a vacation spent in studying and singing in Europe. Mr. Nielsen will sail on the Bergensfjord on June 9, in company with Christian Sinding, the composer, who has charge of the work in composition at the Eastman School at Rochester, and Mrs. Sinding, and will be their guest at their country home in Norway for a time.

During Mr. Nielsen's three years' stay at Westminster he has been active in furthering the interest of the American composers, and has done much for the musical life of the college and city. Under his direction, an artists' course has been given.

Philadelphia Teachers Present Pupils in Recital

PHILADELPHIA, May 20.—Amy Brumbach, mezzo-soprano, and John Richardson, violinist, were presented in recital at the Musical Art Club on the afternoon of May 2. Mr. Richardson played two groups, including works by Chaminade, Kreisler, Valdes, Tchaikovsky, Saint-Saëns and Massenet. Miss Brumbach's numbers were by Rossini, Burmeister, Hageman, Gatty, Chausson, Arditti, Dett and Erl Beatty. Mr. Beatty was also heard in three piano solos by Chopin and a composition by himself. Miss Brumbach is a pupil of W. Palmer Hoxie, and Mr. Richardson, of J. W. F. Leman.

SCOTTI OPERA COMPANY IN RAILWAY ACCIDENT

Derailing of Baggage Cars Near Basile, La., Delays Program, but No One Is Injured

MEMPHIS, TENN., May 20.—Members of the Scotti Opera Company, who fulfilled a three days' engagement here last week, had an exciting experience on the way from New Orleans, when an accident occurred to the train near Basile, La. A cow on the track derailed the locomotive and three baggage cars, but fortunately no person was injured. As a result of the delay, the performance in Houston did not start till 10.40 p. m.

The accident to the baggage cars caused a change in the plans at Memphis. "Martha" could not be given as announced, and for it the double bill of "L'Oracolo" and "Cavalleria Rusticana" was substituted. The audience for these two operas was one of the largest of the season. The company was also warmly greeted in "Bohème," "Carmen," "The Secret of Suzanne" and "Pagliacci." Gennaro Papi conducted all the performances, except that of "Carmen," which was led by Wilfred Pelletier. The work of the orchestra was one of the features of the season.

The music committee of the Chamber of Commerce, which assumed responsibility for the operas, fixing prices at as low a level as possible, announced through its chairman, E. R. Barrow, that support had been generous enough to assure the return of the company next season. It is hoped to have Scotti's organization open the fine City Auditorium, now in course of building, with at least a week's performances.

GEORGE WILLIAMSON.

Minette Hirst Takes Opera Libretto to Italy

Minette Hirst, composer of many concert songs, who sailed for Italy on La France on May 10, will confer with an eminent composer about the libretto of a grand opera which she wrote at Aix-les-Bains, France, last summer. It is stated that many prominent Metropolitan opera conductors have read the book and are enthusiastic about it.

TWO LETTERS

Concerning

VERA CURTIS

Soprano

Metropolitan Opera Company

"FAUST"

Philharmonic Choir—Boston

Mr. Daniel Mayer,
33 West 42nd Street,
New York.

Dear Sir:

Let me take this opportunity to tell you of my great satisfaction with the singing of Miss Vera Curtis in the concert performance of Faust by my Philharmonic Choir. She sang with beautiful tone-quality, a thorough grasp of the music and the situation, and showed that rarest of accomplishments of the modern singer, namely, the power to "act with the voice." The audience thoroughly appreciated her highly intelligent and artistic performance and rose especially to her brilliant singing of the "Jewel Song."

Sincerely yours,
F. W. WODELL.



"ST. ELIZABETH"

Spartanburg Festival

Mr. Daniel Mayer,
33 West 42nd Street,
New York.

My dear Mr. Mayer:

I want to let you know what splendid work Miss Curtis did for us here on Wednesday night. The part she had to sing was very difficult, and as you know she had but one week to prepare it; it was done superbly, and the whole city is talking about the beautiful voice, charming manner and fine interpretation she gave this role. She has made many friends here, and I consider the Festival Association most fortunate in having had her here. We look forward with pleasure to hearing her again.

With sincere thanks, I remain
Cordially yours,
LOUIS BENNETT.

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NEW ORLEANS ACCLAIMS SCOTTI OPERA COMPANY

Large Audiences Witness Three Operas—
—New Vocal Quartet Heard—
Clubs Give Programs

NEW ORLEANS, LA., May 20.—The Scotti Opera Company visited New Orleans May 3 and 4, presenting "Tosca," and in the same bill, "L'Oracolo" and "Pagliacci." In the first two operas Antonio Scotti was artistic in both singing and acting. Alice Gentle gave a fine portrayal of the rôle of *Floria Tosca*, displaying a mezzo-soprano voice of rich endowments. Armand Tokatyan, tenor, did justice to the rôles of *Mario* and the Chinese *Romeo*; Francesca Peralta gave excellent account of her abilities in both operas of the double bill, and Morgan Kingston as *Canio* sang with ample volume and tonal quality. Mr. Zanelli was a good *Tonio* and Anne Roselle sang effectively as *Nedda*. The orchestra under the baton of Gennaro Papi gave an admirable presentation of the operas. The singing, acting and settings were excellent, and the audiences large.

Philip Gordon, pianist, who for fourteen years was a resident of New Orleans and received his early education here, visited the city during Ampico Week, May 1 to 7, appearing with Penelope Davies, mezzo-soprano, in a series of programs.

The Symphony Violin Quartet and Orchestra presented fifty musicians in solo and orchestral numbers on May 2 at the Tulane Theater. C. Earhart Schrenk conducted.

A program presented by the Literary and Musical Club on May 1 included Haydn's "Minuet" and "Finale," and a Trio played by Albert Grandmain, violin; Mabel Blais, cello, and Gabrielle Lavedan, piano.

A Quartet for mixed voices, "Tota Pulchra Est," by Dr. Giuseppe Ferrata, interesting in harmonic color and dignified in treatment, was heard recently.

The second annual concert of the Church Choral Club was given on April 30, 250 singers being heard under the leadership of E. O. Sellers. H. P. Wall, president, announced that the club had doubled its membership in the last year. Mrs. J. W. Cole sang well "Hear Ye Israel," from "Elijah," and the program included "Praise Ye" by Verdi and

"Across the Sea of Life" by Offenbach, sung by the chorus; and "The Living Lord" by O'Hara and "O! Divine Redeemer" by Gounod, sung by Mrs. Cole. Gertrude Willis, pianist, accompanied. The final concert of the Polyhymnia Circle took place in Gibson Hall with Teresa Canon Buckley, conductor, and Mary V. Molony, accompanist. "The Awakening," by Raff, and a scene from "Cavalleria Rusticana" were given. Paul Jacobs, tenor, was soloist.

HELEN PITKIN SCHERTZ.

MANA-ZUCCA IN MIAMI

Gives Concert to Aid Jewish Fund—Club Closes Season

MIAMI, FLA., May 22.—The close of the season in Miami was notable for a benefit concert given by Mana-Zucca for the Council of Jewish Women and the Day Nursery. Mana-Zucca played three piano solos, Valse Brillante, "Southland Zephyrs," and her Fugue Humoresque, and was warmly acclaimed. Singers who appeared were Laura van der Locht, Beatrice McCue of the Miami Conservatory, Louis Hayman and Percy Long, and songs by Mana-Zucca were featured by them. The children of the Jewish Synagogue congregation gave Mana-Zucca's "Candy Land" not long ago and several numbers were repeated on this program. Sydney Christy and Alice McGee were soloists. The concert was organized by arrangement with S. Ernest Philpitts, who had announced earlier in the season that Mana-Zucca would appear in only one program, and that in his Artist Course. The composer has left for New York to remain there until the fall.

Alec Riach and Leon L. Handzlik, cornet player, were soloists at the "Y" Singers' closing concert of the season at the White Temple. Charles F. Cushman was conductor; Eleanor Clark, pianist, and Gertrude Baker, organist.

The Miami Music Club closed its season with a musicale at the Briggs estate on Brickell Avenue, where the program was given in the sunken garden. The setting was ideal, and the program the most delightful ever given by the club. The members of the Cardinal Club were guests of honor.

ANNIE M. FITZPATRICK.

CHARLES CITY, IOWA, May 20.—Emma Tester, soprano of Stuttgart, Germany, gave a concert at the First M. E. Church recently.

SYMPHONIES AND SOLOISTS ATTRACT IN NEWPORT NEWS

Russian and Norfolk Civic Orchestras Play—Salvi, Olive Nevin and Milligan Appear

NEWPORT NEWS, VA., May 20.—The Russian Symphony was presented under the auspices of the Music and Arts Society of the Hampton Normal Institute, of which R. Nathaniel Dett is director. Although the concert was given in the afternoon, at an hour when many who wished to hear the organization could not attend, nearly 2,000 people, it is estimated, heard the concert. The program included Tchaikovsky's Fifth Symphony, some American Indian Dances, numbers by Saint-Saëns, and the Overture to "Tannhäuser."

The Norfolk Civic Symphony, conducted by Walter E. Howe, was heard in the final Charity Concert of the season. The program gave genuine satisfaction to a large audience, being well balanced and admirably played. Schubert's "Unfinished" Symphony, Bizet's "L'Arlesienne Suite," and Elgar's "Pomp and Circumstance," formed part of the program. The assisting artist was Mrs. Edwin Fellers of Norfolk, who sang an aria from "Ernani," and a group of modern French songs with purity of tone and excellent interpretative skill.

Alberto Salvi, harpist, was heard in recital here, under the auspices of the Woman's Club, on May 11. The audience was smaller than it would have been if the artist's program had not been twice postponed. The concert marked the first venture of the Woman's Club in the concert field.

Olive Nevin, soprano, and Harold Milligan, lecturer and pianist, were heard recently in their lecture-recital, "Three Centuries of Music in America." The event was the final one in the Peninsula Music Club series of concerts. In addition to the regular program, there was effective community singing of some of Stephen Foster's songs, under Miss Nevin's leadership. Numbers by McDowell were given as extras, and Mr. Milligan's own exquisite little song, "April, My April," was repeated.

Especially interesting was the program of incidental music conducted by Mrs. C. C. Epes, and given in connection with a recent revival of Molière's "Le

Bourgeois Gentleman," by the Newport News High School Dramatic Club. It included traditional French folk melodies, "Je Suis Trop Jeunette" and "Yvonne," arranged by Deems Taylor, and sung effectively by Elizabeth Goodwin. C. Reinecke's Pavane, and instrumental numbers by Ghys, Saint-Saëns and other composers were played.

CLYDE FRANCIS LYTLE.

Philip Gordon and Penelope Davies Give Program in New Orleans

NEW ORLEANS, LA., May 20.—Philip Gordon, pianist, and Penelope Davies, soprano, gave a joint recital in conjunction with the Ampico in Jerusalem Temple on the evening of May 5. Mr. Gordon displayed sound technique and good taste in Beethoven's "Appassionata" Sonata and "Country Dance," Rachmaninoff's Prelude in G Minor, Liszt's arrangement of Wagner's "Tannhäuser" Overture, and numbers by Liszt, Chopin, Ravel, and Liapounoff. Miss Davies used a well-modulated voice of good quality in an aria from Massenet's "Hérodiade," and songs by Coleridge-Taylor, Schaefer, Hüe and Grieg. Through the Times-Picayune's radio station, the program was heard throughout this section of the country.

Chattanooga Acclaims Galli-Curci

CHATTANOOGA, TENN., May 20.—Amelita Galli-Curci gave a concert here on May 6, at the Auditorium to a house that was filled to capacity. She was in fine voice, and aroused a storm of enthusiasm that necessitated many encores. Her singing of the Mad Scene from "Lucia," with flute obbligato was excellent. Homer Samuels, pianist, and Manuel Berenguer, flautist, assisted.

HOWARD L. SMITH.

Louisville Throng Hears Galli-Curci

LOUISVILLE, May 20.—By far the largest audience of the season greeted Amelita Galli-Curci at the Municipal Auditorium on May 11. Insistent applause brought many encores. The program ranged from "Swing Low, Sweet Chariot," to the florid "Que la voce" from "Puritani," all equally well sung. The assisting artists were Manuel Berenguer, flautist, and Homer Samuels, pianist.

HARVEY PEAKE

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HEAR FLORIDA MUSIC

Homestead Program Brings Forward Native Composers

HOMESTEAD, FLA., May 20.—South Florida composers were featured by the Repertoire Club in a recent program, which was made up chiefly of songs by Grace Porterfield Polk and piano solos by Mana-Zucca. Those who appeared were Mrs. Thos. Brewer, Mrs. E. W. Lawrence, Richard Fuchs, Mary Eliza-

beth Krome, and the Homestead Trio, made up of H. G. Margeson, 'cello, Florence Weldon, violin, and Mrs. R. H. Fitzpatrick, piano.

A recital was given by Mrs. E. W. Lawrence of Chicago and Dedland, assisted by Florence Weldon of Hillsdale, Mich., violinist, with Mrs. L. L. Bow of Homestead as accompanist. The program was divided into three groups, Indian music, Gipsy songs and old-fashioned songs. It was given under the auspices of the Woman's Club of Homestead, Mrs. Geo. Ransom, president.

ANNIE M. FITZPATRICK.

Give Opera Readings in Lexington, Ky.

LEXINGTON, KY., May 20.—Preparatory to the local performances of the Scotti Opera Company, a review of the three operas to be sung was given at the Lexington College of Music recently. Robert Millard Russell, assisted by two of his pupils, gave an exposition of "Bohème." "Pagliacci" was reviewed by Myrtle Kesheimer, president of the MacDowell Club, and Anna Chandler Goff, concert manager, told the story of "L'Oracolo."

MARY CAMPBELL SCOTT.

Dothan, Ala., Applauds Native Singer

DOTHAN, ALA., May 20.—Mrs. C. E. Le Massena, coloratura soprano, was heard in an enjoyable recital under the auspices of the Harmony Club, on the evening of May 5. The singer presented an interesting program, which included arias from "Traviata" and "Marriage of Figaro," and songs by modern composers, including Spross and C. E. Le Massena, the soprano's husband. The accompanist was Mrs. W. S. Wilson. Mrs. Le Massena, who is a former resident of Dothan, has been studying singing with Minna Kaufmann of New York.

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Gaul in the *Pittsburgh Sun*: "Watch this young man—he's climbing fast. There's masculinity in his wrists and no end of technique in his fingers. The vitamins of pianism are ever noticeable in his playing."

Keeble in the *Pittsburgh Gazette-Times*: "Mr. Reuter is one of the most interesting pianists we have heard in a long time."

Boston Telegram: "He succeeds in getting the most beautiful tones from his instrument we have ever heard."

San Antonio Express: "The large audience listened with unabating interest to the superb program. He does justice to true poetry. The Racoczy March has never been done better."

As Soloist for the Third Time with Chicago Symphony Orchestra.

American: "Displayed a technique that was virtually flawless."

Post: "Carpenter's Concertino was brilliantly played. In the Liszt Hungarian Fantasy there was fire and remarkable technique."

News: "Played with dash and brilliance, and made a fine impression with a virtuoso performance of Liszt's Fantasy."

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- MILWAUKEE:** "Personality plus." —C. P. Mead, in Milwaukee Sentinel.
"Unusually fine rhythm." —Enjoyable to layman and musician alike.
- CHICAGO:** "Brilliant pianist." —Lena McCauley, in Chicago Evening Post.
"Gave enough of the witty and humorous to hold the breathless attention of her audience."
- CLEVELAND:** "A captivating and informing speaker." —James H. Rogers, in Cleveland Plain Dealer.
"Made a hit." —Harrisburg Patriot.
- HARRISBURG:** "Pianist of unusual ability." —W. F. H., in Musical America.
"Witty speaker of much personality."
- PITTSBURGH:** "She is as charming as she is competent." —Harvey B. Gaul, in Musical America.
- DETROIT:** "A diverting incursion into futurism." —Detroit Free Press.
- PHILADELPHIA:** "One of the most unique programs presented here." —Philadelphia Public Ledger.
- SCRANTON:** "Ability as a pianist is all that can be desired." —Scranton Republican.
- DULUTH:** "Quite the most stimulating recital of the local season." —G. S. R., in Musical America.
- ATLANTA:** "Unique in Atlanta's brilliant musical season." —Louise Dooly, in Atlanta Constitution.
- DES MOINES:** "Sparkling technique." —Des Moines Register.
- LOUISVILLE:** "A convincing and charming protagonist of the new school of music." —Louisville Courier-Journal.
- CHATTANOOGA:** "Her technical equipment seems equal to anything." —Howard L. Smith, in Chattanooga Times.
- SAVANNAH:** "Great talent as a pianist." —Savannah Press.
- JACKSONVILLE:** "A whole host of attributes." —Jacksonville Times-Union.

SUSAN DYER, Manager, Winter Park, Florida

MARJORIE SQUIRES

Critical Comment on Two New York Recitals this Season Coached with John Doane

Aldrich in New York Times: "Voice of true contralto quality of beauty, richness and powerful sonority which she controls with an intelligent mastery of the technique of the art. Her singing was of the sort that gave great pleasure in an interesting and discriminating program."

Krehbiel in New York Tribune: "Superb equipment, voice of noble quality, great volume, vibrant vitality: earnestness, intelligence."

Henderson in New York Herald: "Belongs to the little company of heroic contraltos, equipped with a voice of noble proportions and a temperament which is sensitive to the qualities of songs of widely varied moods."

Gahret in New York Sun: "A charming program, charmingly sung, in a voice far above the usual, both in material and finish, made listening a pleasure."

My dear John Doane: "Greatest coach and accompanist are the words that come most readily to me, but since all my work has been done with you I really can have no standard for comparison, but will just say that personally I can ask nothing more. For kindly criticism, helpful suggestion, for accompaniments that are towers of strength, and most of all for your boundless enthusiasm, please accept my deepest gratitude. (Signed) Marjorie Squires."

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ROANOKE CLUB ORGANIZES CITY'S FIRST MUSIC WEEK

Choral Programs Among Leading Events
of Celebration—Schools Give
Programs

ROANOKE, VA., May 20.—Roanoke's first Music Week, celebrated from May 4 to 10, was a distinct success. Much praise is due to the Thursday Morning Music Club, which fostered this movement, and especially to Florence C. Baird, chairman of the Music Week Committee. It is hoped that the celebration will be held yearly.

The week was opened with a Founders' Day recital by the Thursday Morning Music Club at Thurnman and Boone's music salon. Vocal and instrumental pupils from Hollins, Virginia and Elizabeth colleges participated. The Kazim Shrine Temple Band gave a concert in Elmwood Park, and the quartet choir of the First Presbyterian Church, composed of Mrs. Thomas Thornton, soprano; Alice G. Hawley, contralto; Harry Nash, tenor, and Lee Rogers, bass, gave a short program at each of the local hospitals, on May 6.

The church choirs of the city co-operated on Sunday in programs of special music. A concert was given in the afternoon at the Park Theatre, in which the singing of several familiar hymns by the audience, led by Hammond Larson, director of Greene Memorial Church choir, was interesting. Other features on this program included: Gounod's "By Babylon's Wave," sung by the choir of Christ Episcopal Church, led by Gordon H. Baker; the duet, "Quis est Homo," from Rossini's "Stabat Mater," sung by Mrs. Beverly Wortham, soprano, and Mrs. Sidney Small, contralto, and Gounod's "Gallia," sung by a large chorus conducted by Mrs. Beverly Wortham. The accompanists were Mrs. E. G. Baldwin, Blanche Deal, Peter Rasmussen and Clinton Eley.

"In a Persian Garden," by Liza Lehmann, was given by local artists on May 8. The soloists were: Mrs. George S. Hurt, Mrs. J. B. Bray, and Ella T. Robertson, sopranos; Mrs. Hawley, Mrs. Sidney Small and Mrs. Robert Hatcher, contraltos; Harry Nash, Everard Salthrop, and Gordon H. Baker, tenors, and Venable Moore, Dr. M. R. Faville and Holland Persinger, basses. Helen Hiatt was the accompanist.

Edward Morris, pianist, was presented in recital by the Music Teachers' Association, at the New Market Auditorium on May 9, and was cordially received. Mr. Morris, who is now making his home in Roanoke, has been actively identified with the music interests of the city.

The schools of the city took part in a number of programs during the week. The children of Melrose School were assisted by the Toy Symphony, conducted by Nellie Stuart. A number of concerts were also given by local vocalists and instrumentalists at the Grand Piano Company's music room.

GORDON H. BAKER.

SYMPHONY IN TUSCALOOSA

Altschuler Leads Russian Orchestra in
Program Which Gains Many Encores

TUSCALOOSA, ALA., May 20.—The last of the All-Artists' concerts managed by Maude Henderson Walker was given in the Elks' Auditorium on May 9, the attraction being the Russian Symphony. The program contained many numbers of popular appeal and Modest Altschuler, conductor, obtained fine effects from his players.

Among the favorite works were the Overture to "Tannhäuser" and the Andante Cantabile from Tchaikovsky's Fifth Symphony, which were given with feeling and spirit. The encore to the latter number was the "Zion" March, arranged by Mr. Altschuler, a work glowing with Oriental warmth. For an encore to the "Dance of the Hours" from "Gioconda" he gave a brilliant interpretation of the "Blue Danube" Waltz. The "Soldier's Song" by Mr. Altschuler, was redemanded and made a strong impression. The stirring "Persian March" by Strauss was followed by "Dixie," given as an encore.

Stanislaw Shapiro, concertmaster, played Sarasate's "Gipsy Airs" in spirited style and gave as an encore the Meditation from "Thaïs." Senta Hoffman played several attractive harp solos and Max Gegna, cellist, evoked enthusiasm with a Rhapsodie by Popper, an encore being demanded.

TOM GARNER.

New Wilmington, Pa., Hears Marie
Morrisey in Recital

NEW WILMINGTON, PA., May 20.—Marie Morrisey, American contralto, gave an enjoyable recital in Westminster College Chapel recently. Her program was chosen with care and comprised an aria from Handel's "Ottone," arranged

by Bibb; "Gia la Notte" by Haydn-Viardot; an aria from Handel's "Agrippina" arranged by Bibb; numbers by Durante and Paisiello, and songs in French by Hahn, Chaminade and Fauré. In addition to Bizet's "Agnus Dei," with which she closed the program, the contralto presented a group in English by Carpenter, MacDowell, and Moussorgsky. Miss Morrisey made an excellent impression by her good singing and intelligent interpretations. Julian Raymond Williams was the accompanist.

COLUMBUS ARTISTS APPEAR

Recent Concerts Include Legion, Church
and Community Events

COLUMBUS, OHIO, May 20.—Under the auspices of the American Legion, Ruth Basden and Ralph McCall, vocalists; and Marion Pratt, harpist, were presented in concert at the Hotel Desher. Helen Grace Jones was the accompanist.

Several artists were presented in the fourth concert in the series given this season at the Hermine Schonthal Community House. These were: Mrs. M. A. Benedict, soprano; William Wylie, tenor; C. E. Cron, baritone; Norma Hopkins, violinist; Louise Miller, Mrs. Catherine Ogden and Marguerite Heer Oman, pianists.

Frank Meier, organist, was heard in recital, assisted by David Rohe, bass, at the Gift Street Methodist Church. Romona Heffner was recently heard in an organ recital given at Christ Church, Canitol University. She was assisted by Helen Frear and Martie Brant, sopranos.

The Grace Hamilton Morrie School of Music, owing to the growth of the institution, has purchased the Herbert Brooks house on North Monroe Avenue, where sessions will be held next season. A course in public school music is a prominent feature of the School's work. The heads of the departments are: Grace Hamilton Morrie, piano; Margaret Parry Hast, voice, and Vera Watson Downing, violin.

HELEN S. FAIRBANKS.

Mary Jordan and Samuel Gardner Ap-
pear Jointly in Wellsville, N. Y.

WELLSVILLE, N. Y., May 20.—Mary Jordan, contralto, and Samuel Gardner, violinist, were heard in recital in the Babcock Theater recently, under the auspices of the Wellsville Musical Club.

Both artists did splendid work and were recalled many times. Miss Jordan sang three groups of songs in German, French and English, and disclosed a voice of beautiful quality and sympathetic timbre. Especially enjoyable were Scott's "Lullaby," Burleigh's "In the Woods of Finvara," and "Deep River," dedicated to her. Mr. Gardner was also received with enthusiasm, especially in his own composition, "From the Canebrake," and Kreisler's "Tambourin Chinois." The accompanists were Stella Barnard for Mr. Gardner, and Clarence F. Read for Miss Jordan.

"Elijah" Sung in Birmingham

BIRMINGHAM, ALA., May 20.—The Mendelssohn Club of Birmingham presented the oratorio "Elijah" on May 14, before an audience that filled every seat in the First Methodist Church. Ferdinand Dunkley, conductor of the Club, had charge of the production, and secured artistic results on the part of the principals and chorus of fifty. An orchestra composed of players from the different churches in the city played the accompaniments.

PAUL CONWAY.

SAN JOSE, CAL.—The San Jose Music Study Club has elected the following officers: Olga Braslan, president; Mrs. F. R. Hayward, vice-president; Mrs. Homer Pugh, secretary; Miss Lulu Pieper, treasurer.

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Wilson G. Smith in Cleveland Plain Dealer:

"But be his visits few or many, he is always welcome. It would be hard to name a singer who stands higher in the graces of the club's patrons. Last night his lyric tenor was as pleasing in timbre, as smoothly and as expertly controlled as ever. There were beauty of tone, finish of style and charming expressiveness in the group of French songs with which he began his program. He misses none of the salient points of the whimsical texts, wherein the absolute clarity of his diction is the chief factor."

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Kalamazoo Forces Join With Chicago Symphony in Successful May Festival

Choral Union Conducted by Maybee in "Damnation of Faust," with Visiting Soloists—Stock's Forces Feature Tchaikovsky's Fifth Symphony—Choir of Children, Under DeLamararter's Baton, Take Prominent Part in Celebration.

By M. ten Hoer

KALAMAZOO, MICH., May 22.—Local musical forces, comprising the Kalamazoo Choral Union and the Kalamazoo Children's Chorus, joined with the Chicago Symphony in the May Festival, which closed the season here, and is regarded as one of the most successful ever given in this city. The festival, which was given in the Armory on May 15 and 16, was under the direction of Harper C. Maybee, director of music at the Western Normal College, and was managed by the Kalamazoo Choral Union Society.

The first program on Monday evening was given by the Chicago Symphony, conducted by Frederick Stock. Tchaikovsky's Fifth Symphony was the chief work of the concert. The soloist was Frances Peralta, soprano, who sang the "Hall of Song" aria from "Tannhäuser," with such success that the number had to be repeated.

The Tuesday afternoon concert was devoted to the children of the city.

Their contribution to the program was a spirited and musicianly performance of Rathbone's "The Singing Leaves," under the baton of Eric DeLamararter, assistant conductor of the Chicago Symphony. The Children's Chorus was recruited from the Western State Normal Training School and from the public schools of Kalamazoo. For this concert the chorus had been excellently coached by Leslie D. Hanson, supervisor of music in the local public school; Leoti Combs, Western State Normal Training School, and Helen Hayes, Nina Reams, Evalyn Roberts, Anna Dispennette, Mabel Pearson, and Amelia Gray. So successful was the production that Mr. Stock, upon taking up the baton to direct the orchestra in the remainder of the concert, complimented the children and their instructors very highly.

The feature of the festival was the performance of "The Damnation of Faust" on Tuesday evening, under the leadership of Mr. Maybee. Mario Chamlee interpreted the part of Faust. Frances Peralta appeared in the rôle of Marguerite, and Royal Dadmun sang as Mephistopheles. In spite of the ambitiousness of the undertaking, the Kalamazoo Choral Union satisfactorily upheld its reputation as one of the best choral organizations in the State, and gave a very satisfactory performance of the Berlioz work.

The officers of the Kalamazoo Choral Union, under whose auspices the festival was given, are F. M. Hodge, president; Mrs. A. E. Curtenius, vice-president; Bertha Shean Davis, secretary, and C. V. Buttelman, treasurer. The Board of Directors is representative of professional and business men, and includes Rev. John W. Dunning, E. A. Kettle, A.



Harper C. Maybee, Conductor of the Kalamazoo Choral Union, and Director of Music at the Western State College

E. Waldo, Mrs. James H. Wright, E. B. Desenberg, Harper C. Maybee, con-

ductor of the Chorus, and H. Glenn Henderson, accompanist for the Chorus. The present successful and satisfactory organization has been developed by several years' effort on the part of leaders in Kalamazoo musical circles to combine the musical talent of the Western State Normal College and of the city.

Kitchener Welcomes N. Y. Chamber Music Society's Second Visit

KITCHENER, ONT., May 5.—The New York Chamber Music Society played to a capacity audience in the Lyric Theater on April 25. This was the second visit of the ensemble. Special interest was manifested in the performance of Henry Hadley's manuscript copy of his Andante and Scherzo and in a transcription of Grainger's "Children's March," made by the composer. The players were cordially received and added three numbers to the printed program.

Toronto Pianist Appointed Consul for Chile

TORONTO, CAN., May 9.—Alberto G. Guerrero of Toronto, pianist, has been appointed Consul for Chile with headquarters in this city. Mr. Guerrero was born in Chile, and came to Canada four years ago. He is a member of the faculty of the Hambourg Conservatory.

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Press and Dakotan, Yankton, S. D.

"Miss Ellerman's voice is of rare purity and flexibility. With such an organ and the thorough training which she has had it is not astonishing that she is receiving the universal approval of press and public wherever she appears."

Redford Record, Redford, Mich.

"Miss Ellerman's charming personality won the great audience instantly and she was heartily encored. The audience was held spellbound when she rendered "He Was Despised." It was moved, touched, carried away with the pathos of Handel's air from "The Messiah."

Daily Times, Alton, Ill.

"Miss Ellerman's contralto voice had considerable range and strength with clear and resonant higher notes. She sang with expression. A good sized audience was very appreciative."

The Tribune, New York

"Miss Ellerman is an artist of the highest class. It can certainly be said of Miss Ellerman's voice that it was true and perfect in every respect and that her personality was wonderful."

Marion Daily Republican, Marion, Ill.

"Miss Ellerman's golden notes . . . Of exquisite quality . . . brought all under a magic spell."

Daily Ledger, Canton, Ill.

"Miss Ellerman, possessing a voice of exceptional beauty in the richness of her low tones and the clear resonance of her medium and higher tones sang in a most pleasing manner."

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CLUBS KEEPING MUSICAL INTERESTS ACTIVE IN YORK

Debussy Work Feature of French Program—President of State Federation Gives Address

YORK, PA., May 20.—A decided success was achieved by the York Woman's Club, conducted by Mrs. E. J. Decevee of

Harrisburg, at its spring recital of French music in the Woman's Club Auditorium recently. Mrs. Grace Nott, soprano, was leading soloist, winning especial praise for her group of songs.

The choral program opened with "Les Belles Manières," an eighteenth century air, in which the solos were sung by Mrs. Charles Motter, Mrs. Ralph Cannon, Mae Finley and Mrs. Harry L. Link. The feature of the evening was Debussy's "Blessed Damosel," in which Mrs. Nott, soprano, and Margaret Mundorf, contralto, were the soloists. The chorus showed excellent training in this as in its other numbers which were devoted to Gounod, Debussy, Fauré, Saint-Saëns, Bemberg and others. Mrs. Arthur Reeser gave splendid support at the piano, and also won applause for her solo group.

Members of the Matinée Musical Club recently listened to a talk on the work

of the National Federation, by Elizabeth Hood Latta of Philadelphia, president of the Pennsylvania State Federation. Much enthusiasm was aroused by her talk, following which Miss Latta, a mezzo-soprano, gave a costume recital. Prior to the meeting the artist was guest at a luncheon given by the club.

At a meeting of the Catholic Women's Club in St. Patrick's Hall, a program was given by Grace Shenberger, Mason Willis, T. A. Daly, T. J. Carroll, Clara Tragesser, Hilda and Henry Lichtenberger, William and Marguerite Eckenrode, and the St. Rose Mandolin Club made up of Catherine Ortmeyer, Regina Wise, Grace Keefer, Marie Bievenour, Pauline Dietz, Mary Small, Bernadette Wise, Cornelia Orndorff, Mary Corcoran, Kathleen Wise, Helen Keefer, Marie Morris, Genevieve Carbaugh and Mrs. Edward Carbaugh.

J. L. W. McCLELLAN.

JAMES PRICE TENOR



PRESS COMMENTS

Elizabeth, N. J., with the New York Oratorio Society under Albert Stoessel in Bach's "Passion of St. Matthew"

"Much of the oratorio is recitative in which the tenor carries the greater part. James Price was ideal in this. His singing was effortless, admirably colored and pure in quality."—*Evening Times*, April 22.

"His voice was clear, distinct and powerful, carrying each word to the farthest corners of the church. The recitative was sung with dramatic characterizations."—*Daily Journal*, April 22.

Spartanburg, S. C., Festival

"Mr. Price, in the role of 'Peppe' ('Pagliacci'), was exactly right and his work was fully appreciated. He has a fine lyric tenor voice and his charming personality merely added to his performance."—*Spartanburg Herald*, May 5.

"James Price received many compliments for his solo work with the chorus (miscellaneous program). He has a delightful lyric tenor voice and it just fitted. He sang his songs with exquisite grace and finish and confirmed the fine impression he made on Thursday evening."—*Spartanburg Herald*, May 6.

"Mr. Price has a lyric voice of beautiful tone and he sings with intelligence and dignity. His group was altogether modern and he gave delicacy and finesse to each of his numbers."—*The State*, Columbia, S. C., May 6.

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HEAR NEW QUINTET

Schenectady Club Presents Sketch by Avis Larsen Richardson

SCHENECTADY, N. Y., May 20.—A new composition, "Eventide," a woodland sketch in quintet form, composed by Avis Larsen Richardson, a member of the Thursday Musical, was given at the club's annual concert recently at the Mohawk Gold Clubhouse, and was cordially received. The solo parts were sung by Mrs. Fred J. Goetz, soprano, and Mrs. Richard Hutchins, contralto, and Mrs. Richardson played the piano score.

Percy Such, 'cellist of the Chamber Music Art Society of New York, appeared as soloist at this concert, in the A Minor Concerto of Saint-Saëns and a group of smaller compositions. Elmer E. Tidmarsh was the conductor of the chorus and the accompanist for Mr. Such.

Mario Chamlee, tenor of the Metropolitan, and Mary Louise Shannon, pianist, were recently presented by Mr. and Mrs. Samuel Leopold Whitestone of this city in a musicale given in the Mohawk Golf Clubhouse. Miss Shannon played numbers by Chopin, Beethoven and Wagner-Liszt. Mr. Chamlee gave arias from "Bohème," "Tosca" and "Martha," and three groups of songs. His encores included a delightful song, "Your Voice," by his accompanist, Conal O'C. Quirk.

A program of music and readings was given at a recent meeting of the Mount Pleasant Chapter of the Eastern Star. Those participating were: Ethel Thomas and Mrs. Taylor Gussen, sopranos; Mrs. Charles Davis, violinist; Mrs. John Wirttenberger, reader; Irving Bullock, pianist; James L. Williamson, tenor; and a male quartet, comprising H. E. Gross, F. J. Foramek, L. L. Hopkins and Louis Fetter.

RALPH G. WAITE.

DEBUT OF UTICA FORCES

Knights of Columbus Singers Appear—Aborn Summer Season

UTICA, N. Y., May 20.—Appearing for the first time in public recently, the Knights of Columbus Glee Club delighted a large audience at the fraternity auditorium. The chorus was assisted by Bessie M. Stewart, pianist; Mrs. Maurice F. Sammons, contralto, and Roderick Benton, baritone. George M. Wald is conductor of the glee club and Raymond V. Conrad is accompanist. The personnel of the chorus includes Daniel P. Far-

rell, J. Carroll Owens, Arthur J. O'Hanlon and Andrew Metzger, tenors; Elliott A. Stewart, Louis G. Sator, James H. Donohue, William J. Timmerman, Stephen Taylor, J. Francis Owens, Joseph Metzger, Edgar A. Schloop, Joseph Redmond, E. W. Hayes and James Fitzgerald, second tenors; Thomas Bynes, J. Martin Donohue, Herbert L. Dignan, Francis J. Morath, Henry Metzger, John H. Durr, Theodore Spath, E. V. Blake, L. J. Knittel, Edward J. Sator and Austin Sexton, basses; Charles Myers, Frank Carey, Arthur L. Donohue, Carleton Simmons, Philip J. Neary, Albert Schindler, Raymond Pender and Raymond Servatius, second basses.

The Aborn Musical Comedy Company is giving a summer season at the Colonial Theater before capacity audiences. Herbert's "Sweethearts" is being presented this week. Maud Gray is leading artist, while other leading members are Roy Purviance, Lee Daley, Dan Marble, Joseph Daniel and Virginia Watson.

Gay MacLaren gave a recital here before the Zonta Club, giving a performance of "Dulcy," in which she impersonated all the characters. She was greeted by a large audience.

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Toledo Members of the Mu Phi Epsilon Honor Queena Mario, Soprano



Queena Mario, Soprano, With Members of the Mu Phi Epsilon in Toledo, Ohio

Queena Mario, lyric soprano, who was recently added to the roster of Metropolitan Opera artists, was made an honorary member of the Mu Phi Epsilon Sorority during her recent visit to Toledo, where she appeared as soloist with the Eurydice Club. The Mu Phi Epsilon numbers among its honorary members Schumann Heink, Rosa Raisa, Chamnade, Alice Nielsen, Ethel Leginska and many other well-known artists. The Chapter of the Toledo Conservatory of Music is one of the oldest chapters in the national organization.

Reading Applauds Soloists

READING, PA., May 20.—John Steel, tenor, was heard at the Orpheum Theater recently, under the auspices of the Girl Scouts of this county. The artist's effective voice, diction and interpretation were especially applauded in groups of old Italian classic numbers and French folk-songs. Jerry Jarnagin accompanied with taste. Ruth Ibach, local pianist, recently gave a successful recital at the Women's Club, assisted by Stanley Roland, baritone.

WALTER HEATON.

Choirs of Smith and Amherst Colleges in Concert

NORTHAMPTON, MASS., May 20.—The oratorio choirs of Smith and Amherst colleges gave a concert in John M. Greene Hall on May 9, when Brahms' Requiem and Bach's "God So Loved the World" were sung under the baton of Ivan T. Gorokhoff. Laura Littlefield, soprano, and Herbert Wellington Smith, baritone, were the soloists, and an orchestra from the two colleges also took part in the concert, with Louise V. Miller as organist.

James Stanley Leads New Rochelle Choral Society in Concert

NEW ROCHELLE, N. Y., May 20.—The Choral Art Society, James Stanley, conductor, gave a miscellaneous program in the Mayflower School Auditorium on the evening of May 9. The work of the Society was marked by good tone and rhythmic precision in "Springtide" by Jose Berr, "Who Knows?" by H. Clough-Leigher, "Nursery Rhyme Suite" by Arthur F. M. Custance, and other works,

including numbers by Lieurance and Mana-Zucca. The Society had the assistance of the Mendelssohn Quartet, composed of Everett Clark, Joseph Mathieu, Jackson Kinsey and Stanley Baughman; Mrs. Robert Jackson, soprano; Ida Evans, soprano, and Eleanor Stanley, accompanist. Mrs. Frank Lewis Scott is president of the Society, and Adeline Conklin, honorary president.

STURKOW-RYDER IN WICHITA

Pianist Greeted in Four Appearances—Church Quartet Sings

WICHITA, KAN., May 20.—Theodora Sturkow-Ryder, pianist, appeared at the Arcadia on Tuesday, May 9, assisted by Theodore Lindberg of Wichita, violinist, and the American Legion Quartet. The concert was under the auspices of the Women's Federation of Clubs. On the following day Mme. Sturkow-Ryder appeared as soloist at the New Miller Theater for an afternoon and two evening performances, and received an enthusiastic welcome.

An interesting vocal program was given on May 8 at St. Paul's Church by a quartet consisting of Ruth Ingram Andrews, Esther Wirt Youle, Lucius Ades and Harvey Davis, with Mrs. Lucius Ades as pianist.

Beulah Dudley, pianist, and Leona Davidson, soprano, appeared in a diploma recital at the Fairmount College Conservatory on May 9. Hazel Walcher, Gladys May, and Mary A. Tipler, pianists, appeared in a certificate recital on the following evening at the same institution.

T. L. KREBS.

WASHINGTONIANS PRESENT SIXTH OPERA PRODUCTION

"Mlle. Modiste" Given Under Direction of Rollin Bond—Local Artists in Recitals

WASHINGTON, D. C., May 20.—Under the direction of Rollin Bond, the Washingtonians, the producing organization of the People's National Opera Society, presented "Mlle. Modiste" here on May 8, in a manner worthy of any professional company.

Estelle Murray and J. Frank Duggan sustained the leading parts excellently, and other parts were admirably taken by Raymond G. Moore, Bernard T. Fitzgerald and Juliette Francey. The chorus was excellent. Lesser rôles were assumed by Jacques Homier, Edward A. Hines, Edward Perkins, Royal M. Taylor, Else Jorss, Bessie Means, Mildred de Hart, Elaine S. Ford and Marguerite G. Maxwell. Genevieve Bond had charge of the stage directions.

This is the sixth opera presented under the direction of Mr. Bond, who is founder of the organization.

Ruth Thomas and Josephine Leonard, pianists, were presented in recitals recently by Louis A. Potter. Both musicians showed much promise. W. F. Raymond, tenor, assisted at Miss Leonard's recital.

At a recent musicale at the home of Dr. and Mrs. John Mock, the following artists appeared: Patricia Ryan, mezzo-soprano; Mary Helen Howe, soprano; James Curtin, tenor; Marie H. Spurr, Mrs. M. Taylor, and William Van den Andel, pianists, and Dorothy Dennet, accompanist.

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ON SPRING TOUR 1922

Des Moines, Ia., Capitol, April 20, 1922:

Miss Ellen Rumsey Charms As Soloist

"The most agreeable feature of the evening was the appearance of Miss Ellen Rumsey, contralto, as the soloist. Miss Rumsey, an American girl, possesses a deep, warm contralto voice which she uses with intelligence. Its entire range is smooth and lovely and her tones are luscious.

"Her French diction and phrasing proved admirable in two numbers, 'Dost Thou Know That Sweet Land?' from 'Mignon,' and an encore of fairy-like loveliness, Brahms' 'Wiegenlied' was her first encore."

Cedar Rapids, Ia., Republican, April 23, 1922:

"The most agreeable feature of the evening performance was the appearance of Miss Ellen Rumsey, contralto, the soloist. On this young American woman has been bestowed a voice of rich and mellow quality. It is smooth and flexible throughout its entire range and is warm and sympathetic in expression."

Peoria, Ill., Transcript, April 26, 1922:

Ellen Rumsey Holds Audience Spellbound at Closing Concert of St. Louis Symphony Orchestra

"Holding her audience spellbound with the range and sweetness of her pure, rich voice, Ellen Rumsey, contralto soloist with the St. Louis Symphony Orchestra, also captivated her admirers by her charming personality and gracious beauty. Miss Rumsey was the soloist at the third concert

given by the orchestra in Peoria, last evening, and she was received with as much enthusiasm as any artist that has been here for many a day. She sang first the aria, 'Connais tu le pays,' from 'Mignon,' and it was wonderful, giving as encores 'Sing, Smile and Slumber,' from Gounod, and 'None But a Lonely Heart,' by Tchaikovsky. In her second group of numbers, Miss Rumsey sang 'Spirit Song,' by Haydn, with wonderful feeling and seriousness, and her 'Hymn of Creation,' by Beethoven, thrilled the listeners with its solemn glory. As an encore she gave the sweet lullaby by Brahms.

"Miss Rumsey's attitude when she finished a number almost put her audience on their knees before her."

Peoria, Ill., Star, April 26, 1922:

"Following the overture, Miss Rumsey sang her first solo. Her voice is an honest contralto, but boasts of a larger range than the average, and her conception of tone purity is so perfect that she instinctively became more than a mere singer—she was transformed into a leading orchestral instrument that sounded in absolute sympathy with the huge accompanying orchestra. Thomas' aria 'Connais tu le pays' from 'Mignon,' which she sang first, provided her with ample opportunity to convince her audience that behind her singing was the inspiration of genius uncramped by careful training.

"As an encore, after her vibrant personality had won every person in the theater, she sang the familiar 'Sing, Smile and Slumber,' by Gounod. In this typically operatic composition she betrayed the histrionic voice that is needed to create illusion, and when her audience clamored for more, she gracefully sang 'None But a Lonely Heart,' by Tchaikovsky."

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Frederick Gunster Builds Reputation on Concert Career in United States

[Portrait on front page]

AS an example of what American talent, intelligently guided, can accomplish in the concert field, Frederick Gunster, tenor, stands out with distinction. Not only is he American-born, but with the exception of two years' study in Europe, all of his training has been received in this country, and it is here that he has built up his reputation as an artist. Mr. Gunster entered upon his

career as a singer during the season of 1908-09, but was forced to abandon it shortly afterward because of family business matters.

Since his re-entry into the profession in 1916, he has made for himself a notable record of concerts and recitals given in practically every section of the country. He was chosen to create the tenor rôle in Gallico's "The Apocalypse," the \$5,000 prize oratorio of the National Federation of Music Clubs, in its performance at the Tri-Cities convention last year. He has also fulfilled engagements with the New York Oratorio Society, the Arion Singing Society, Rubinstein Club, Mozart Society, Maine Festival and the Paterson Festival and in many of the larger cities of the country. He is now appearing as assisting artist with Geraldine Farrar on her spring concert tour.

Mr. Gunster was born in Scranton, Pa. His first studies in music were in piano. These he began on his tenth birthday and continued until he took up the study of singing. He is a linguist of ability and is gifted in the use of his pen in caricature.

Bloomington Welcomes Galli-Curci

BLOOMINGTON, ILL., May 20.—Amelita Galli-Curci gave a concert in the Coliseum before a cordial audience which packed the hall on May 15. The artist had the assistance of Homer Samuels at the piano. Manuel Berenguer, flautist, played obbligatos and a group of solo numbers which included a composition by Mr. Samuels. There were many encore-pieces, most of which were sung in English. The concert was given under the auspices of the ladies of the D. A. R. of this city. It was financially the greatest event of its kind ever given here, the admissions totalling more than \$7,000.

CLARK E. STEWART.

Delta Choral Society Gives Operetta

DELTA, COL., May 20.—The Delta Choral Society, under the direction of Wynne and Kate Killian, presented Dodge's "In the Garden of the Shah" at the Auditorium on the evening of May 12. So large an audience attended that the operetta had to be repeated on May 16.

Give Rochester Chamber Music Recital

ROCHESTER, N. Y., May 20.—A concert in the second series of chamber music recitals at Kilbourn Hall was given by Lucile Johnson, harpist; Gerald Kunz, violinist; Samuel Belov, viola, and Guy Frazer Harrison, accompanist, on May 12. The hall was filled, and the audience was most appreciative.

MARY ERTZ WILL.

Seventh Festival Given in Bryan, Ohio

BRYAN, OHIO, May 20.—The seventh annual Music Festival was given under the direction of Forrest A. Tubbs, at the Auditorium, May 2 to 4. The event was an artistic and financial success. The soloists at a concert given by the Municipal Band, Mr. Tubbs, conductor, on the opening night, were Ruth Bruns, soprano; Edgar Beach, baritone, and Theo. Williams and Dale Connin, trumpeters. Mrs. Walter Gardner was the accompanist. Mr. Tubbs conducted a concert given by public school pupils and

organizations on the following day. Fletcher's "The Walrus and the Carpenter" was sung by pupils of the fifth and sixth grades. The accompanists were Florence Guisbert, Edythe Boothman and Helen Winegardner. Miss Boothman and Gertrude Moore directed the dances. Marjorie Schobel, soprano and pianist; Olivet Mitsch, contralto; Eugene Christy, tenor, and Albert Lukken, baritone, were heard in a recital program on May 3. Doris Saunders was the accompanist. Rossini's "Stabat Mater" was sung under the baton of Mr. Tubbs on May 4. The soloists were Miss Schobel, Miss Mitsch, Mr. Lukken and Frank Wilson, tenor, with Miss Saunders at the piano. The Festival Chorus of 100 voices and orchestra of forty players were the other participants. The festival was promoted by the Business Men's Association of the city.

Payette Choral Club Gives Gaynor Cantata

PAYETTE, IDAHO, May 20.—The Payette Choral Club, assisted by the Boys' and the Girls' Glee Clubs of the High School and local soloists, gave a program which included the cantata, "The Return of Proserpina," by Jessie L. Gaynor, at the Emma Theater on May 8. The soloists in this work were Mrs. I. L. Thurston, Mrs. Jack Whalen and Phyllis Peterson. Mrs. Bernard Eastman, soprano soloist of the Club, sang numbers by Mary Turner Salter and R. Huntington Woodman. Ruby Landon was heard in another solo. The Club, conducted by Mrs. Pearl B. Allen, sang numbers by Handel, Strauss, Pinsuti, Reichardt, Mrs. Beach, Cadman, Deems Taylor and other composers. The Choral Club Trio and Quartet also appeared. Luella Kirkendall and Velma Spaulding were the accompanists. Mrs. Homer L. Settle is president of the Club.

Rockford Hears Operetta by Twelve-Year-Old Composer

ROCKFORD, ILL., May 20.—The recent performance by the student members of the Mendelssohn Club of the operetta, "In Nature's By-Ways," at the club house was a notable local event. The score of the operetta was written by Florence Lovejoy of this city, at the age of twelve. Miss Lovejoy had studied piano for four years and harmony for two. The youthful composer has used twenty-four descriptive themes in the operetta, and these are logically developed. Mrs. Alice McCurry wrote the libretto. It included two readings, which were interpolated and read by Constance McCurry, the librettist's thirteen-year-old daughter. For these readings Miss Lovejoy wrote accompaniments, and for the overture and finale she wrote orchestrations for a seven-piece orchestra. She conducted at the piano during the performance of the operetta. Fifty children took part in the production, which was artistically staged by Mrs. McCurry and Mrs. Lovejoy. Dance numbers were given by pupils from the Hemphill studios.

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BALTIMORE SUNDAY SERIES CONCLUDED

Huber Carries Out Programs Despite Blue Laws—Other Local Forces Appear

By Franz C. Bornschein

BALTIMORE, May 20.—With Austin Conradi, pianist, the Baltimore String Quartet gave the closing Sunday evening concert, on May 14, at the Peabody Art

Galleries. The program was devoted to works of Mozart, Dvorak and Debussy, and was interpreted with utmost skill. Frederick R. Huber has managed these delightful events on Sunday evenings, and by means of a subscription list has been able to avoid conflict with the Blue Laws. It is hoped that Mr. Huber will make further efforts to provide music for this city on Sundays, as there is a public demand for musical diversion of a high standard.

The Vocal Ensemble of Baltimore gave its second annual concert at Lehmann Hall on May 17. Conducted by George Castelle, this chorus is leaping into local prominence, and the enthu-

siasm of the singers has resulted in telling progress. Elsa Baklor and Emily Chipman were the vocal soloists, and Wilma Kaplan and Estelle Amolsky were the pianists. Virginia Castelle accompanied.

A varied program was presented by the Preparatory Department of the Peabody Conservatory of Music, of which May Evans is superintendent, at the main hall of Peabody Institute, on May 20, before a large audience. The opera class, directed by Elizabeth Albert, gave scenes from "Semiramide," in which Miss Albert appeared successfully in the title part. Scenes from Marchetti's "Ruy Blas" were presented by Helen Bourne, Phoebe Karns, Elizabeth Albert and Dr. R. P. May. The eurythmic classes under Ruth Lemmert gave graceful demonstrations of the work. The Orchestra Class, conducted by Franz C. Bornschein, interpreted Beethoven's "Egmont" Overture and gave a first performance of "Valse Coquette" and "A Miniature" by Gustav Klemm, Baltimore composer, as well as numbers from Delibes' "Coppelia." Virginia C. Blackhead was accompanist. Helen Hedian was art designer.

Australian Soprano at Covent Garden

One of the revelations of the British National Opera Company's season at Covent Garden in London was the success achieved during the past week by Florence Austral, an Australian soprano, as Brunnhilde in "The Valkyrie," according to dispatches received by the New York Herald. Her performance was remarkable throughout, and she was acclaimed by audience and critics. She is said to have studied at the Melbourne Conservatorium in Australia. She came to the United States two years ago and was offered a contract with the Chicago Opera Association. She declines this, however, feeling insufficiently prepared. She is described as a tall and handsome woman of twenty-eight.

Engagements for Louis Dornay

Louis Dornay, Dutch tenor, fulfilled two engagements at the Potsdam, N. Y., festival recently, singing in a performance of Cowen's "Rose Maiden" on the evening of April 27, and in a miscellaneous program on the following night. Mr. Dornay, accompanied by his wife, Betsy Culp, appeared in a musicale given in their honor at the home of Mrs. Frank Brownell in Rochester, N. Y., where they were heard by many persons prominent in Rochester musical circles. With the assistance of the Fleming Sisters Trio, the two artists gave a program for the Women's International Auxiliary of Daily Vacation Bible Schools at the Hotel Plaza on the morning of May 20. Mr. Dornay will be heard in recital in Morgantown, W. Va., on the evening of July 8, and has been engaged to sing with the Cleveland Orchestra under Nikolai Sokoloff in Utica, N. Y., next season.

Arensky Valse for Two Pianos Presented at Capitol Theater

Arensky's Valse for Two Pianos was played by two youthful musicians, Edna Baldwin and Julia Glass, at the Capitol Theater during the week of May 21. Both artists are protégées of Alexander Lambert, the well-known pianist. Miss Glass has been heard as soloist with the National Symphony under Artur Bodanzky and Miss Baldwin with the Cleveland Orchestra.

Sixty Fall Engagements for Denishawn Dancers

Ruth St. Denis, Ted Shawn and the Denishawn Dancers have been booked for sixty engagements between Oct. 5 and the Christmas holidays. Boston, Binghamton, N. Y., Pittsburgh, Aurora and Peoria, Ill., and Kalamazoo have lately been added to the list of cities which the company will visit.

MERIDEN, CONN., May 20.—When Rosa Ponselle was handed her fee for the recent recital sponsored by La Croix-Murdoch Post, Veterans of Foreign Wars, she handed a gift of \$500 to the post.

MILWAUKEE HEARS CIVIC ORCHESTRA

New Organization Led by Carl Eppert Makes First Appearance

By C. O. Skinrood

MILWAUKEE, May 20.—Conducted by Carl Eppert, the new Milwaukee Civic Orchestra gave its first public concert at the St. John's Cathedral Auditorium recently to a capacity audience. The organization, which is composed of seventy-five men and women, presented numbers of Grieg, Gounod, Massenet, Wagner and Haydn. The audience gave unqualified approval of the work of the orchestra, which showed astonishing progress for its career of a few months.

The orchestra started its work by giving concerts in the city high schools as a course in musical appreciation. The orchestra plans to choose the best material from high school orchestras and other small orchestras, and almost every week new members have been added to the ensemble. By next season Mr. Eppert hopes to have 100 members available and with adequate financing he anticipates a record year.

Special Musical Programs Given in the Riesenfeld Theaters

Elaborate music programs were presented by Hugo Riesenfeld at the Rivoli and Rialto theaters in the week beginning May 21. At the Rivoli Theater the Overture to Thomas' "Raymond" was played by the orchestra, conducted by Frederick Stahlberg and Emanuel Baer. Victorina Krigher gave an original choreographic interpretation of Rubinstein's "Spanish Dance." Mary Fabian, soprano, sang Rimsky-Korsakoff's "Chant Indoue," and J. Van Cleft Cooper played an organ solo. At the Rialto Mr. Riesenfeld introduced two singers new to his theaters. Harry Kravitt, bass, sang Josephine McGill's "Duna," and Emma Noe, soprano, gave a scene from Verdi's "Aida." The Overture was that to Gomez's "Il Guarany," played under the batons of Mr. Riesenfeld and Joseph Littau by the orchestra. At the Criterion Theater the Overture to Offenbach's "Orpheus in the Underworld" was played by the orchestra, led by Victor Wagner and Drago Jovanovich. A second orchestral number was "Twas in the Month of May," featured in the performances of the "Chauve Souris."



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New Music: Vocal and Instrumental

A New Romantic Piano Suite on an Original Program, by R. Nathaniel Dett



R. Nathaniel Dett

Under the general title of "Enchantment" (John Church Company) that sterling American composer, R. Nathaniel Dett, who has borne so laudable a part in the art-development of his racial themes in larger and smaller choral compositions, using the old plantation spiritual as subject matter for original treatment, has written a piano suite in four individually published movements. Dedicated "In appreciation" to Percy Grainger, another gifted exponent and exploiter of the folk-wise theme in modern music, Mr. Dett's fine suite is the original working-out of an original program. The composer—who is known to his friends as a poet, and has published a small volume of his poems—offers a program which appeals.

The first movement, "Incantation," is modernist in idiom, expressive in a broadly dramatic manner, and calls up with fine adequacy and imaginative fervor "a soul obsessed by a desire for the unattainable, journeying on an endless quest, which wanders into a pagan temple, and there yields to an overpowering impulse of the moment to utter an incantation before the shrine of an unknown goddess." In the second movement we have "The Song of the Shrine," a mystic *Lento con molto espressione*, in which from within the shrine a mysterious deity answers the plea of the worshipper in a "voice of molten melody, singing love that may not be." A piano cantilena of real charm, it takes on a broadening development and concludes in a choral song which gradually dies away.

The third movement, the "Dance of Desire," justifies with its striking and barbaric orientalism, its throbbing of tam-tam and primal drum, its swaying oscillant melody line, and its frenetic *Presto* ending in octaves, the colorful Egyptian temple-ruin presented on the title page. Quite aside from its program, according to which "strange shapes assemble for a carnival of passion, into whose company and revelry the soul finds itself drawn irresistibly," the apparitions vanishing in a final crash, this is a splendid passionate evocation of the savage Oriental dance at its musical best. In it the urge of the music of "Incantation" mingles with the theme of the now mocking "Song of the Shrine." The fourth movement of Mr. Dett's suite sets its composer a difficult task. "Beyond the Dream" aims to show a vision of the soul "transfigured as an ever-shifting shoal of pale, opalescent fire, from which rises in a visible exhalation, like smoke from smoldering incense, the still unsatisfied longing for the unattainable." The composition is instinct with poesy; it is a pathetic *Andante* in nocturne style, in three-quarter time, and its melodic themes are harmonized with rare feeling for the evanescent charm and liquid movement of expression for which its program calls. Though it may not be quite fair to express a preference which can only be personal where so high a general level of attainment is reached, it would seem as though this number and the thrilling "Dance of Desire" have a directness of appeal which especially commend them. The word "romantic" is well used by the composer to describe his new work, and it is one that pianists will not regret becoming acquainted with, for it has, in truth, that quality of romance to commend it which does so much to vitalize and inspire the best of music, old and new.

Three Songs With a Lyric Appeal

In "If You Would Love Me," "Two Tiny Bits of Heaven's Blue," and "E'en As the Flower" (Forster Music Publisher, Inc.) the lyric appeal is frank and unashamed. The lyricism of "If You Would Love Me," by James G. MacDermid deserves special endorsement. It is sung by John McCormack and published in four keys.

"Two Tiny Bits" is lyric twice over, and most appealingly so, its music being written in collaboration by Charles Whitcomb and J. Walter Edwards. Frederic Knight Logan is the composer of the deeply tender and well climaxed "E'en as a Flower," issued in three keys.

An Arnold Bax Choral Setting for Unaccompanied Double Choir

"Mater Ora Filium" (London: Murdoch, Murdoch & Co.) is one of those beautifully wrought and finished choral numbers which, by their occasional appearance, do so much to redeem the general level of church music from its smooth and glib practicability. The text, a particularly fine carol from a Balliol College (Oxford) manuscript, has been set for double chorus, a cappella, with a peculiarly warm and colorful archaic effect. It is, of course, caviar for the average choir, but those who can sing it as it should be sung will be richly rewarded by its performance.

Five Colorful Piano Numbers by a Leading Finnish Composer

Five piano pieces by Selim Palmgren (Composers' Music Corporation) will prove rewarding to every pianist who can appreciate a departure from the cliché and a charm and color different, yet as attractive and musically valid as anything Grieg has developed in the lyric style for the instrument.

Mr. Palmgren's compositions include a "Finnish Ballad," a big, sonorous, gloomily rich and broad legendary poem, which exploits the lower and medial registers of the keyboard with solemn effect. In a lighter vein are the "Intermezzo," a piquantly harmonized Allegretto in march time, and "The Hunter and the Squirrel," a charming folk-tone Allegro in alternate 2/4 and 3/4 time. With these should be mentioned the dashing, bravura "Pinwheel," a species of perpetual movement in the form of an Allegro volante, written with intercrossing hands on one staff. It makes a very effective show-piece. The "Barcarolle" is too sad, too austere, perhaps, to suggest the sun-kissed lagoons of Venice; rather has it something of the surge and swell of waves along the Baltic coast. Yet its real musical value gives this change from the more usual conception of its genre the additional charm of novelty. The five compositions are each, individually, worth knowing.

An Original Violin Composition by Roderick White and a Transcription by Joel Belov

The "Spanish Serenade" (Carl Fischer), which that brilliant young American concert violinist, Roderick White, has dedicated to his teacher, Leopold Auer, is a decidedly rewarding composition, full of warmth and color and with *ossias* for very difficult double-stops which give it a wider playing range and do not confine it to the virtuoso.

"Auf'n Pripetschok" is a development for violin and piano, by Joel Belov, of a noble traditional Hebrew melody, with a brilliant cadenza and a *Lento* grandioso close, which presents a tremendously broad and pregnant theme against a background of very rapid, flowing piano arpeggio passages. From the musical and the bravura standpoint both pieces are well worth while.

Four New Transcriptions Worth Any Violinist's Attention

Four new transcriptions for violin and piano (Carl Fischer) are recent blooms in an orchard always in blossom. Two are by Mishel Piastro: "The Lonely Wanderer," by Grieg, a neat and playable handling of one of the Norwegian's plaintive melodies; the other, dedicated to Gustave Saenger, a very effective and decidedly difficult "Rustic Dance," by Scarlatti. Did Scarlatti supply the title? At any rate it is not unapt, but the bucolic dance-movement is a square not a round country dance, being written in four-quarter time. By Jacques Thibaud there is a delightful *Presto*, a "Minute Caprice," which in view of its difficulty and brilliance is appropriately dedicated to Mischa Elman "en grande admiration." Finally, Milan Lusk contributes a splendidly sonorous bravura transcription of the fine "Sextet" from Smetana's "Bartered Bride," with brilliant cadenzas and a whole violinistic bag of legitimately

effective tricks to commend it for concert use. The piano accompaniment, too, is noticeably well handled. All four of these transcriptions are decidedly worth while from the standpoint of the string player.

Mr. Kürsteiner Adds a Big Song

That gifted composer of songs and piano music, Jean Paul Kürsteiner, has added a song of outstanding quality in his "It Is Written" (Kürsteiner & Rice), a dramatic song published for high and low voice. In it we find that symphonic quality with which Mr. Kürsteiner has often delighted us, that quality that has made us say at times that the piano parts of his songs suggested Franz Liszt's symphonic poems.

This song, a setting of a poem which the composer has written based on Sir Theodore Martin's translation of an Horatian ode, has a strong appeal, a human undertone that begins with the first measures of the C Minor Section, 3/4 time. A big prelude in the piano precedes it. Fine as this is, we are even more impressed with the major section, Andantino, where Mr. Kürsteiner has set down a figure in the right hand of the piano that is rhythmically engaging and beyond a doubt a conception of undeniable personal expression. We know nothing just like it in the song literature. And the building up of the final page of the song to its stunning climax is magnificent. If there are not singers to take the time to study a song like this these days, the serious composer will despair and set out to buy himself a Rolls Royce by writing jazz. The song is dedicated to Harry Spier, himself a composer of talent, but better known as accompanist for Reinald Werrenrath. We thought that Mr. Kürsteiner's "Invocation to Eros" was his biggest song to date. It was, but no longer is. For "It Is Written" surpasses it.

Gerrard Williams' Second Quartet

Among modern British works for string quartet we have not seen many that exert a greater charm than the Quartet No. 2 (London: J. Curwen & Sons, Ltd.) by Gerrard Williams. The composer has a place in that group of young Britishers who are showing so fine a disposition to advance the position of England as a land that produces creative musicians of individuality. And this quartet, written in October, 1919, is, we would assume, typical of the progressive movement in England to-day. It is neither a big nor a pretentious work by any means. In fact its four movements are brief, concisely put, never stretched out in the manner of composers of Kapellmeister-musik, who have the strange notion that length means worth. The opening Allegro ben moderato is wistful, in some ways just as wistful as the slow movement, Andante molto, *espressivo e liberamente*, the latter a very sincere and faithful mood picture. The scherzo, Allegro vivo, its theme made of three measure periods in 3/8 time, is capital, and its instrumentation "comes off" very effectively. The writer of this review can state this, as he has not only studied the partitur, but has enjoyed playing viola in the work with a group of friends one morning in May. If there is a weak spot in the piece it is the final movement, Vivo con brio, 5/4, which is perfectly satisfactory as music, but seems to have nothing in it of the material of which final movements of string quartets are made. We are, perhaps, wrong in expecting a last movement to have any particular quality of this kind; in expecting it we are probably slaves of custom and tradition. If so, we apologize to Mr. Williams.

The quartet ought to be heard in America next season. It is eminently worth producing in concert. There is a dedication to Kenneth Curwen, head of the publishing firm which has issued the work in so excellent an edition.

Two New Songs by Wilson G. Smith

That admired composer of songs that have won a very wide hearing and held a public for many a year, Wilson G. Smith, has two new songs, "Adoration" (Sam Fox Pub. Co.) and "Your Eyes So Wondrous" (Theodore Presser Co.). "Adoration," subtitled "a love rhapsody" and dedicated to the American tenor, Edward Johnson, is a very melodic piece, in

which the *espressivo* is stressed.

Harmonic simplicity marks Mr. Smith's output at all times, and this song is no exception. It has sincerity. He knows how to build a vocal line effectively. "Your Eyes So Wondrous" is also pleasing, its accompaniment very charmingly constructed with an imitative figure in the left hand a measure after the right. This song is dedicated to Allan McQuhae. The texts of both songs are along conventional lines, the work of Ina Brevoort Roberts. "Adoration" is issued for high, medium and low voices, "Your Eyes So Wondrous" only for high voice.

A Charming Choral Work by Elias Blum

"The Last Tea of Tsuki" (Oliver Ditson Co.) introduces to us a composer named Elias Blum, whose name we shall make it our business to remember. This work, Mr. Blum's Op. 15, is a scene for chorus of women's voices with solo parts for soprano, mezzo and alto, all with accompaniment of strings, flutes, horns and piano. The score at hand is a reduction with piano accompaniment.

Not often do we come upon as altogether charming a fifteen minute choral piece as this one. The poet, J. G. Walliser, and the composer have collaborated with most happy results and have given us a work that may either be presented on a stage with costumes (instructions are given showing how it may be staged without much effort, or expense) or as a concert number. But our words of praise must be accorded principally to Mr. Blum, who has created Japanese atmosphere with unaffected straightforwardness, has written his choral parts (three-part women's voices) with distinction and set the whole work in a frame that fits it and displays it to remarkable advantage. The little recitatives are excellent and the solos for the three voices are every one of them as graceful as they are grateful. There is a healthy feeling in this music, that makes us interested in its composer. A musician who can write a brief choral scene that has as much genuine musical value as Mr. Blum has put into "The Last Tea of Tsuki" deserves very warm appreciation. In execution, in thematic material, in general plan, it is without any question the finest work of its kind that the present reviewer has seen in several years. Bravo, Mr. Blum!

The publishers are to be commended for the very alluring colored title page which graces the work. A. W. K.

Reviews in Brief

"Réverie," "Fantasy-Dance" (London: Elkin & Co., Ltd.). Two effective piano pieces, by Edward Mitchell, about Grade Four.

"Learning How to Play" (Clayton F. Summy Co.). Frances Terry presents six attractive teaching bits (one is a clever "Moccasin Dance"), under one cover, for beginning pianists.

"Hear, Forgive and Save," "King of Kings," "O Saviour of the Lost" (Oliver Ditson Co.) are three singable, devotionally and musically pleasing sacred songs, by Lillian Tait Sheldon, J. N. Hall and Arthur F. M. Custance respectively, the first for medium and low voice, the others for high voice and medium.

"In a Little Town Near By" (M. Witmark & Sons). A nicely and pleasantly musical ballad variant on the "home town" idea, by Florence Turner-Maley, which should appeal to every honest musical Main-Streeter.

"Six Sunny Rhythms from Childhood" (Willis Music Co.). E. C. Tracy offers the teacher six individual little First Grade teaching pieces, with verse-motives and printed in attractively large type.

"Kleine Präludien und Fughetten" (Copenhagen: Wilhelm Hansen). A new edition of a standard work, whose merit lies in the admirable revision, with notes and fingering of that great pianist, Ignaz Friedman.

"Tendre Baiser" (Harold Flammet, Inc.). Ignaz Waghalter's delightful little waltz—of only medium difficulty—cannot help but please because of its grace, distinction and ingratiating charm of rhythm. Its engaging gracility will commend it to the pianist.

"The Deers," "Miracles" (Clayton F. Summy Co.). These two readings with music by Clay Smith, the first humorous, the second a serious love thought, may also be used, and that with effect, one should think, as songs of the narrative or dramatic type.

HAIL VISITORS IN EMPORIA FESTIVAL

Under Hirschler's Direction Annual Celebration Aids Musical Progress

By Meredith Garten

EMPORIA, KAN., May 20.—The eighth annual May Festival at the College of Emporia was held on May 2, 3, 4 and 5, when the programs were given by Walter Greene, baritone; the Zoellner String Quartet; Dicie Howell, soprano, and the Salzedo Harp Ensemble.

The festival, which was under the management and supervision of Dean D. A. Hirschler of the Music School of the College of Emporia, was founded by him eight years ago, and a great number of artists and artist organizations have appeared under its auspices, and a large number of choral works, in-

cluding many of modern character, presented. The value of this festival under Mr. Hirschler's guidance in making for musical inspiration in Emporia and in the college, whose students come from all parts of the state and neighboring states, is inestimable.

The absence of a great orchestra was noticeable this season on account of the fact that no leading symphonic body was available in this part of the country at this time. In former years the New York Symphony or Minneapolis Symphony was an important part of the festival. The annual choral work was omitted this year from the festival proper, and will be sung on May 30 by the College Oratorio Society with the assistance of the College Orchestra.

Mr. Greene to the first audience of the week demonstrated his power and the fine quality of his voice in the first number, Handel's "Hear Me, Ye Winds and Waves." He was equally effective in catching the mood of the smaller songs, especially in such music as the "Chanson Espagnole" by Georges and "Morning Hymn" by Henschel. The audience was enthusiastic, and Mr. Greene responded with several encores, including the "Toreador's Song" from "Carmen."

The Zoellner String Quartet, in the second concert of the festival on May 3, gave a delightful program. These artists, who have become very popular in Emporia, played with fine balance and with intellectual charm.

Their program opened with a quartet by Haydn, which was admirably interpreted. A remarkably clear and appre-

ciative reading of the great Quartet by Grieg brought prolonged applause from the listeners.

Two numbers of peculiar merit were an interesting composition by an American composer, Whithorne's Pastorale, Op. 19, and the Minuet from the D Minor Quartet by Mozart. The Andante Cantabile, Op. 11, by Tchaikovsky, was interpreted with sincerity and a fine appreciation of its meaning.

Miss Howell, who sang brilliantly, was heard in recital on the third evening. Her program included old English and Italian songs, as well as arias from "Louise" and "Tosca," and modern songs by English and American composers. Miss Howell substituted Dvorak's "Songs My Mother Taught Me" for one of the numbers in her second group.

The Salzedo Harp Ensemble appeared in the final concert on May 5, when seven harpists—six young ladies and Carlos Salzedo, the conductor—gave an admirable program, ranging from Bach to Debussy, with a richness of effect and variety of resonance. No one could fail to be charmed by the polyphonic effect of the Bach dances or the remarkable color of the modern Debussy numbers.

The solo work of Mr. Salzedo and Marie Miller was excellent. The encores included "Song of the Volga Boatmen," Mendelssohn's "Spring Song," and an original number with comic and novelty effects written by Mr. Salzedo.

CALGARY HEARS ORATORIO

Choir Sings Oratorio by Clifford Higgin—Aiding Scholarship-Holder

CALGARY, CAN., May 20.—The choir of the Knox Presbyterian Church gave a performance of "Calvary," a short oratorio by Clifford Higgin, organist of the church. The solos were taken by Mrs. T. M. Allen, Mrs. C. T. Herbison, Mrs. J. B. Hisey, Elgar Higgin and H. K. Mortimer. The choir, under the composer, sang with good tone and attack. The audience was large and the work was well received.

Citizens of this city have enthusiastically supported a series of concerts given for the benefit of Mollie Pierce, a promising young pianist, who has won a scholarship at the Royal Academy of Music, London. Miss Pierce also won the silver cup for piano at the last Alberta Music Festival, when Dr. T. Tertius Noble was judge. The various organizations of this city have done their utmost to secure sufficient funds to enable Miss Pierce to go to London to take advantage of the scholarship. CLIFFORD HIGGIN.

Everett Bishop, baritone, appeared with the Oratorio Society of Wooster, Ohio, on the evening of May 18, and in Brooklyn, N. Y., with the New England Society on May 11.

FESTIVAL IN BINGHAMTON

High School Students Applauded in Annual Program—Vocal Recital

BINGHAMTON, N. Y., May 20.—Music clubs of the Binghamton High School gave their annual spring festival on May 11 at the school, and sang with fine effect, winning great applause. Ray L. Hartley, the conductor, has brought the chorus of 200 voices, the boys and girls' glee clubs, the mixed quartet and an orchestra of forty pieces to a high point of effectiveness. The concert was attended by 1500 persons.

Violet Horner, coloratura soprano, and Ralph Emerson Ruger, bass, gave a recital on May 9 in the High School. The recital was sponsored by Hope Chapter of the Young Women's Christian Association. The accompanist was Pauline Winslow. Miss Horner displayed a voice of pleasing quality and was warmly greeted. Mr. Ruger, who is a native of Binghamton, also sang in good voice. Adelaide Casey, reader, and Eunice Kelley, dancer, took part in the program. JANE MALLETT.

MONTREAL OPERA CLOSSES

"Faust" Given in Second Week—Report Plan to Tour Other Cities

MONTREAL, CAN., May 22.—The Montreal Grand Opera Company, which contemplated an eight-weeks' season, at its opening on April 24, closed its engagement on May 6. "Faust" was the bill for the second week, with alternate casts singing in French and English. Business suffered in some measure, the patronage shrinking noticeably toward the end of the week.

It is understood that certain artists have been retained, and that rehearsals are going forward for a couple of operas, believed to be "Tannhäuser" and "Lohengrin." The company may, it is thought, visit several American cities on a tour. Whether the company will reopen for a Montreal season next fall, or earlier, depends on the success of its efforts to obtain a theater in the uptown district. Such an auditorium will be better suited to grand opera than the St. Denis, where the organization gave its performances. HARCOURT FARMER.

Mary Elizabeth Howard, soprano, was the soloist at the organ recital given by John Hammond at the Greene Avenue Baptist Church in Brooklyn on the evening of May 10. Miss Howard was well received in Handel's "Care Selve," Schubert's "An die Musik," Rubinstein's "Der Asra," and numbers by Curran, Valverde, Grant-Schaefer and Cochrill.

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NINE NEW SINGERS FOR RAVINIA PARK

Dux, Didur and Danise Listed
Among Stars Signed for
Summer Opera

CHICAGO, May 20.—"Ravinia is not a signpost, but a destination." This remark by Louis Eckstein, president of the Ravinia Opera Company, ushers in his announcement to-day of the artists engaged for the ten weeks' season of opera at Ravinia Park, commencing June 24 and closing Sept. 4.

Ravinia has already become the summer metropolis of opera in the United States, and the imposing list of stars who will sing this summer adds immensely to its prestige. As Mr. Eckstein puts it, Ravinia's operatic season will be closely followed throughout the world by lovers of music, and "the mother of *Louise* at the Paris Opéra Comique, the fourth assistant répétiteur in Rio de Janeiro, the third *Rhine-maiden* in the 'Ring' festival at Düsseldorf, the rising young baritone who sings *Alfo* in 'Cavalleria Rusticana' in Pisa, Parma or Palermo, the popular-night coloratura who is doing *Lucia* in Madrid, these and a thousand others the world over will know to a man and woman who is singing at Ravinia in the summer of 1922."

Nine newcomers to Ravinia are announced among the twenty leading artists who will make up the main support of the company this year. These are Claire Dux, Graziella Pareto, Queena Mario, Bianca Saroya, Giuseppe Danise, Vincente Ballester, Adamo Didur, Anne Roselle and Pompilio Malatesta.

Artists who have sung in Ravinia in former seasons and who will appear again this year include Alice Gentle, Frances Peralta, Philine Falco, Orville Harrold, Morgan Kingston, Mario Chamlee, Graham Marr, Léon Rothier and Louis D'Angelo. Gennaro Papi and Louis Hasselmans return as principal conductors and Giacomo Spadoni as associate. Amando Agnini will again be stage manager. The Chicago Symphony, as in former seasons, will play the operatic accompaniments and also the music for the concerts.

The list of Ravinia artists is not yet complete, and several surprises are said to be in prospect. It is probable that Leroux's "Le Chemineau" will be mounted during the season, and several other novelties are in contemplation. The season, as already announced in *MUSICAL AMERICA*, will open with Moussorgsky's "Boris Godunoff," with Adamo Didur in the name part. This opera is a novelty to Ravinia Park, but was heard in Chicago four times during the engagement of the Russian Grand Opera Company at the Olympic Theater this spring.

"Back in 1912," says Mr. Eckstein in his prospectus, "I made a boast—and was laughed at good-naturedly by my best friends, as well as by many who loved Ravinia as I have loved it—that I would place Ravinia among the noted opera houses of the world. Perhaps I am not the one to say whether I have done so, but multiplying indications testify that I have been far from unsuccessful."

Mr. Eckstein refers to Richard Strauss' admiration of the Chicago Symphony, and quotes him as saying, "What

an orchestra for an opera house!" When Strauss was told that the men played at Ravinia, he said, "Ah, yes, I knew that, and had let it slip. I was selfish enough to be thinking only of European opera houses. We in Europe know all about Ravinia. We have nothing like it at home."

CHARLES QUINT.

Tito Schipa Sings for Clothing Workers

CHICAGO, May 20.—Tito Schipa sang in Medinah Temple at the fifth biennial convention of the Amalgamated Clothing Workers of America on Thursday, May 11. Mr. Schipa gave four operatic arias and a group of songs, and had to add four operatic arias as extras. The assisting artists were Alexander Zukovsky, violinist, and T. Du Moulin, 'cellist.

Girl Violinist Makes Début

CHICAGO, May 20.—Beulah Ladon, violinist, made a successful début in Kimball Hall on May 9. Her playing of a Bach suite and the Vieuxtemps Concerto F Sharp Minor showed promise of real achievements. She was warmly applauded.

Gons Plays at Slav Festival

CHICAGO, May 20.—Jaroslav Gons, 'cellist, played before an audience of several thousand Slavs Sunday afternoon, in the big Polish hall, Sjednocienie, in a festival of several Slavic singing societies. He performed several solo pieces originally written for 'cello.

MacDermid Sings in Forster Hall Recital

CHICAGO, May 20.—Mrs. Sibyl Sammis MacDermid appeared in recital at Forster Hall on Friday, May 12. She sang four songs by James G. MacDermid, "Sacrament," "House o' Dreams," "Charity," and "If You Would Love Me," as well as groups of French, German, and contemporary American songs.

Mu Phi Epsilon Gives Concert

CHICAGO, May 20.—The Chicago Alumnae Club of Mu Phi Epsilon presented a program at Lyon & Healy Hall on Monday evening. The artists who appeared were Dorothy Bell, harpist; Mae Doelling, pianist; Doris Mason Morand, contralto; Alma Hays Reed, soprano, and Zetta Gay Whitson, violinist.

Stevens' Ladies Chorus Closes Season

CHICAGO, May 20.—The Ladies' Chorus of Charles A. Stevens & Brothers closed its season Thursday night with a concert in the Stevens Building, conducted by Carl Craven. The chorus has given six concerts under Mr. Craven's baton since the middle of March.

"The Highwayman" Sung at Lake Forest

CHICAGO, May 20.—"The Highwayman," by Deems Taylor, was sung at Lake Forest University by the Ferry Hall Glee Club, under the direction of Alice Philips, and the University Women's Chorus, under the direction of William Philips, on April 29. Rollin Pease, baritone, was assisting artist.

High School Plays "Pirates of Penzance"

CHICAGO, May 20.—The students of Morgan Park High School produced Gilbert and Sullivan's "Pirates of Penzance," in Aryan Grotto recently, under the direction of J. C. Thompson. The attendance was large and the efforts of cast and chorus were cordially received.

FAVOR POLACCO AS DIRECTOR OF OPERA

Red Tape Halts Plans for Next
Season—Insull to Meet
the Board

CHICAGO, May 20.—Samuel Insull, chairman of the board of directors of the Civic Opera Association of Chicago, will take up the tangled affairs of the organization with the board next week. He has been ill at his summer home in Libertyville, Ill., a Chicago suburb, this week, but is now sufficiently recovered to attend to routine matters with reference to business.

As yet no definite contract has been signed by the board of directors making Giorgio Polacco artistic director of the Civic Opera, but the signature, it is understood, is a mere formality.

The present management of the opera is proving itself extremely unwieldy. Although Giulio Gatti-Casazza announced the repertory and list of singers of the Metropolitan Opera two weeks ago, Chicago is still groping its way toward its next season with very little accomplished except the actual raising of the \$500,000 annual guarantee fund.

The difficulty of assembling the board of directors to sign contracts, after various other formalities have been completed and recommendations made by an artistic director whose own contract is not definitely signed, has made the preparation of next season's roster an utter impossibility so far. Very few contracts have been completed, and nobody in authority knows what will be the repertory, although Mr. Polacco has laid out a well-defined plan of operas to be presented and stars to sing them.

Among contracts actually signed, despite the red tape of the present methods, are those of Mary Garden, soprano; Rosa Raisa, soprano; Giacomo Rimini, baritone; Tito Schipa, tenor, and Boris Akimoff, bass. Miss Garden will sing the first two and the last three weeks of the season.

It is understood that Mr. Insull's first action this coming week will be to cut the red tape that binds the hands of management on the artistic side.

CHARLES QUINT.

Boy Pianist Gives Recital in Kimball Hall

CHICAGO, May 13.—Leonard Shure, boy pianist, gave a recital in Kimball Hall on the afternoon of May 7. Although he is scarcely in his teens, he played with verve and assurance. He is a pupil of Karl Reckzeh, who played the second piano in the Karl Philipp Emmanuel Bach Concerto in D and the Chopin Concerto in F Minor.

C. Q.

Piano Club Hears Musical Program

CHICAGO, May 20.—An interesting program was presented at the Piano Club on Monday by Florence Lang, soprano; Carl Craven, tenor; Fritz Renk, violinist, and Otto Beyer, pianist.

CHICAGO, May 20.—The successful contestants for prizes of \$50 each for piano, voice and violin offered by the Chicago Artists' Association, were George Mulfinger, piano; Geraldine

Rhoads, voice; and Christine McCann, violin. The contest was held on Tuesday in the Fine Arts Recital Hall. Felix Borowski, Herbert E. Hyde and Edgar A. Nelson were the judges. A preliminary contest was held May 9, when all but three of the contestants for each prize were eliminated.

In Chicago Studios

May 22.

Chicago Musical College

Glenn Dillard Gunn, pianist, gave a recital at Lombard College, Galesburg, Ill., on Thursday.

Dorothy Bowen, student of Mabel Sharp Herdieu, soprano, sang at Lake Bluff, Ill., on Tuesday. Anne Leonard, also a student of Mrs. Herdieu, is on a sixteen weeks' tour, and Gertrude Conole, another student, was heard in concert at DeWitt, Iowa, recently. Elsa Reinhard, student of Belle Forbes Cutter, sang the leading rôle in "To Service Born," given at Temple Mizpah on Saturday, May 13. Students of Glenn Dillard Gunn, pianist, appeared in recital on Saturday at the Ziegfeld Theater. Among these taking part were Bess Battey, Esther Linder, Velma Snyder, Ward Wright and Albert Goldberg.

Lyceum Arts Conservatory

Evelyn Rude, piano, student of Lucille Stevenson, sang at the Congregational Club dinner at the Hotel Sherman on Monday. Miss Rude is soloist at the South Congregational Church. Honor Winer, pupil of Miss Stevenson, gave a recital on Monday at the Conservatory. Marie Colliton, piano student of Jeanne Boyd, has returned from a season with the Piedmont Trio. She will tour later in the summer with a concert company. Frances Northam has been engaged as piano soloist with the Nevin Orchestra. Helen Mueller, contralto, student of Lucille Stevenson, gave a recital in Tarkio, Mo., and Fairfax, Mo., recently. The Geranlin Trio of this studio, were heard in a recital at La Porte, Ind., on May 15. Agatha Loeftgren, student of Marguerite Kelsch, pianist, and Virginia Hill Thayer, soprano, gave a joint recital at the Conservatory on May 11. Isabel Cumming, vocal student of James Hamilton, was soloist at a concert in Berwyn, Ill.

American Conservatory

Loraine Earnest, violinist, pupil of Herbert Butler, recently gave a recital at the Chicago Women's Musical Club. Elinor Maedl, soprano, pupil of Frank Parker, recently sang the rôle of *Germaine* in "Chimes of Normandy" at the Harrison Technical High School. Edward Eigenschenk, artist pupil of Frank Van Dusen, organist, has accepted a position as organist at the Michigan Theater.

[Continued on page 39]

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Array of Important Events

American Conservatory Forms Summer Program

CHICAGO, May 20.—It is with the purpose of affording unusual opportunity to music teachers that the American Conservatory of Chicago has this year engaged George H. Gartlan, director of music in the public schools of New York City, as guest instructor in the summer normal department. Mr. Gartlan will conduct a three weeks' course from July 17 to Aug. 5, giving a series of sixty lectures embracing school management, problems of supervision, high school problems, course of study in New York schools, and preparation for examination for normal school entrance and for public school music teachers. The full six weeks' normal course, beginning June 26, will be conducted by O. E. Robinson, director of the public school music department of the Conservatory. Mr. Robinson was for many years a principal factor in the music work of the Chicago public schools and is an orchestral and choral conductor. His classes will include theory, orchestral and choral conducting, and sight reading. D. A. Clipping, one of the best known choir leaders in Chicago, will hold classes in old Italian and English madrigals and part songs. John J. Hattstaedt, president, will give a series of lectures on pedagogy and piano instruction.

For the third successive season, Josef Lhevinne has been engaged as guest instructor in the piano department from June 22 to July 29. A teachers' class will be a feature, and ten active students will be chosen to perform under the direction of Mr. Lhevinne for an auditor class. Private lessons will also be given, and one free scholarship is offered by Mr. Lhevinne and one by the Conservatory.

William S. Brady, New York vocal teacher, will make his first appearance at the summer school as guest instructor in the vocal department. A repertoire class in which special attention will be given to opera, oratorio and art songs will be a feature of the course. A teachers' class and private lessons are offered and two



Instructors Who Will Conduct Special Courses at the American Conservatory During the Summer Season: Upper Row—William S. Brady, Voice; George H. Gartlan, Public School Music and Josef Lhevinne, Piano. Lower Row—Jacques Gordon, Violin, and Wilhelm Middelschulte, Organ

scholarships will be given, one by Mr. Brady and the other by the Conservatory.

Jacques Gordon, concertmaster of the Chicago Symphony, and a member of the violin faculty of the Conservatory, will conduct a master class for the violin. Wilhelm Middelschulte, virtuoso and teacher, will offer a summer course in the

organ department, of which he is the head.

The regular faculty will be in attendance during the summer session, among the teachers being Henriot Levy, Allen Spencer, Victor Garwood and Silvio Scionti, piano; Karleton Hackett, Marie Sidenius Zendt and Frank Parker, voice, and Herbert Butler and Adolf Weidig, violin.

DeLamarter to Lead Summer Festival Concerts

CHICAGO, May 20.—Eric DeLamarter, composer and assistant conductor of the Chicago Symphony, has been appointed musical director of the Community Operatic Festival which will be held at the Cubs Baseball Park on six consecutive Wednesdays beginning July 12. He will have a hundred piece orchestra under his direction. Cyrena Van Gordon, mezzo-soprano of the Chicago Opera, will sing on the opening night. Contracts have already been signed with Jessie Christian, soprano; Irene Pavloska, mezzo-soprano; Margery Maxwell, soprano; Forrest Lamont, tenor, and Boris Akimoff, bass.

Sherwood Children's Chorus Makes Good Impression

CHICAGO, May 21.—The Children's Chorus of the Sherwood Music School, numbering 100 voices, was heard in concert in Orchestra Hall Saturday night. Daniel Prothero conducted. The children sang with enthusiasm and evident enjoyment. Their enunciation was good and they attacked the numbers with precision and directness, attesting to Mr.

Prothero's careful training. "The Big Brown Bear" by Mana-Zucca and "The Little Sandman" by Brahms were especially well done. The concert closed with a cantata, "The Walrus and the Carpenter," by Fletcher.

MAX BRUCH CANTATA SUNG

Singverein Gives Good Performance of "Odysseus"

CHICAGO, May 20.—Max Bruch's cantata "Odysseus" was given in the Auditorium on Sunday afternoon by the Chicago Singverein, assisted by fifty members of the Chicago Symphony. William Boeppler conducted.

Mr. Boeppler kept the chorus and orchestra well in hand and they met the requirements of the music successfully. Mark Oster, baritone, sang the music for "Odysseus." Anna Burmeister, soprano; Verna Lean, mezzo-soprano, and Magnus Schutz, bass, were the assisting soloists. The Singverein concert was given for the benefit of the German Child Feeding Fund. C. Q.

Grace Holverscheid Appears with College Forces

CHICAGO, May 20.—Grace Holverscheid, soprano, appeared recently in Hope College, Mich., as soloist with the college orchestra. Her numbers included an aria from "Forza del Destino," three Gretchaninoff songs, and a group of songs in English in which MacDermid, Treharne and Leoni were represented. Miss Holverscheid recently gave concerts in Wilmette, Springfield and Streator, Ill.; and in Holland, Mich., and also appeared in recital before the North End Woman's Club, at the Edgewater Beach Hotel, Chicago, on May 12.

Hans Hess Plays with Quartet on Tour

CHICAGO, May 21.—Hans Hess, cellist, appeared with the Allsbury String Quartet in Des Moines, Iowa, on May 8. Mr. Hess was heard in a group of solos and also played the Schubert String Quintet with the Allsbury String Quartet. Mr. Hess gave a program at the Kansas State Agricultural College, Manhattan, Kan., playing numbers by Chopin, Bruch, Popper and Gluck. Juul Rosine played the accompaniments.

Elgar's "The Music Makers" Sung

CHICAGO, May 20.—The High School Choral Society of the Carl Schurz High School sang Elgar's "The Music Makers" and Hadley's "The New Earth" on April 27. The concerted singing of this organization of 200 voices was admirable. The soloists were Lois Peterson, soprano; Margery Lagerquist Moulton, contralto; Ray Carpenter, tenor, and Howard Lagerquist, baritone. Charles Lagerquist conducted.

Pavley and Oukrainsky to Give Season in Mexico City

CHICAGO, May 20.—Andreas Pavley and Serge Oukrainsky, with their entire company of solo dancers and ballet, will leave for Mexico City next week for a month's engagement, beginning June 3. Del Rivero is the impresario responsible for the arrangement. The Pavley-Oukrainsky Company will be the first to appear in the bull-ring as an amphitheater, seating 24,000 persons. The Mexican Government has offered to provide a special train for the company of fifty. The National Orchestra will be loaned by the Government to support the ballet.

American Songs on Shearer Program

CHICAGO, May 20.—Ada M. Shearer, contralto, gave a song recital Saturday evening, May 6, in Lyon & Healy Hall, assisted by Louis Heldre, bass-baritone. Songs by American composers were prominent on the program. Thurlow Lieurance was represented by two groups, and other numbers were by Rogers, Burleigh and O'Hara.

CHICAGO, May 20.—A program of original compositions by Jeanne Boyd was given last week in the Lyceum Arts Conservatory. Solos, duets and trios were heard, as well as a group of piano numbers.

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"She belongs to that school of players who seek first a personal expression of what they find in music."

"She has a large view of her own emotions, and she sets them forth with decision and power. Poetry is by no means foreign to her nature."—*Eugene Stinson, Chicago Daily Journal*.

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HARTFORD, CONN.—Lillian Bissell presented several of her pupils in a recent piano recital.

CALGARY, CAN.—Muriel Morton, piano pupil of Mrs. Cook of this city, gave a recital before an appreciative audience.

SALT LAKE CITY, UTAH.—Pupils of George E. Skelton appeared in an interesting violin recital at the Ladies' Literary Club.

BILLINGS, MONT.—Grace McIntyre and Lucille Corby, vocal students of Mrs. J. E. Ragsdale, gave a recital recently at the Methodist Church.

NEWPORT NEWS, VA.—Pupils of A. V. Smidt, violinist, appeared in recital, features of which were the ensemble work of about thirty young players, and cello solos by Frances Epes.

FORT COLLINS, COL.—Emma Brosh was presented in a piano recital by the Colorado Agricultural College Conservatory and was assisted in the program by Paul Crist, baritone; Editha Todd, violinist; Virginia Cottrell, pianist, and Ruth Graves, pianist.

SEATTLE, WASH.—In the third of a series of four recitals by piano pupils of Paul Pierre McNeely, Frank Kane, Arnold Heiner, Wesley Peterson, and Russell Kohne were heard, and in the fourth, Persis Horton, Nina Elliott, Fannie Neft, and Jeanne Farrow Kimes appeared.

MONTREAL, CAN.—An admirable recital was given by the students of Alfred Laliberté in Windsor Hall. Among the numbers which won special favor were a Bach-Busoni Concerto, played by Mildred Silverman and Mr. Laliberté, and Ernest Patience's performance of a Liszt Ballade.

CHARLES CITY, IOWA.—The Ladies' Musical Society of Independence, Iowa, which is believed to be the oldest existing musical club in the state, is the first to send in to the Iowa division of the Caruso Memorial Foundation a subscription to the fund now being raised in this state. The Society was founded in 1879.

TULSA, OKLA.—Pupils of William Walter Perry appeared in a recent recital, and were assisted by Lucille Thomson, soprano, and Isabel Strouville, reader. The pupils who took part were: Dorothea Abbott, Mary Josephine Mounzon, Elizabeth Nilsson, Grace Connolly, Anna Mae Hall, Janice Snider, Ruth McKarsie, and Katherine Burnett.

HANOVER, N. H.—The final concert under the auspices of the music department of the Dartmouth College was given in Robinson Hall. Mrs. L. L. Silverman was pianist. Numbers by Tchaikovsky, Schubert, Rubinstein, Moszkowski, Grainger and Wagner were played, and N. Canfield gave a xylophone solo with orchestral accompaniments.

MISSOULA, MONT.—In a pupils' recital in the First Presbyterian Church, Le Brun Beckwith, from the Swartz Piano Studio, and Mrs. Fitzgerald and Anabel Ross, from the Pearce Vocal Studio, appeared. Mr. Beckwith played seven piano numbers; Mrs. Fitzgerald sang "Stride la Vampa" from "Trovatore," and "Carmena" by Wilson, and Miss Ross was heard in "Vissi d'Arte" from "Tosca."

TITUSVILLE, PA.—At St. Joseph's Academy, during Pennsylvania Music Week, the Sisters of Mercy brought forward the following pupils in recital: Janet Cohn, Bertha Holdender, Grace Kennerdale, Elizabeth McDonnell, Grace McNamara, Cecil Peqingnot, Barbara Wilbert, Emma Coyle, Elizabeth Hughes, Ilene Galbearth, Margaret McDonald, Lois DeArment, Jean Donnelly, Sarah Hampson, Florence Kerr and Katherine McCabe.

SAN ANTONIO, TEX.—The Glee Club of Westmoreland College appeared under the leadership of Ethyl C. Lobban, in a sacred concert at Travis Park Methodist Church. Lillian Boyd, piano pupil

of Roy Repass, and Elizabeth Longaker, soprano, pupil of Miss Lobban, were presented in graduation recital at the college, and Kathleen Hester and Margaret Wilson, pupils of Miss Lobban, were heard in song recital, assisted by Margaret Hazelrigg, piano pupil of Mr. Repass.

FAIRMONT, W. VA.—The following piano pupils of Virginia Cook gave a recital at her studio: Mary Moore Miller, Eleanor Hite, Elizabeth Randall, Mary Denham, Ruth Barnes, Katherine Lowe, Ruth Reed, Lucille Satterfield, Gladys Sheltman, Marjorie Leopold, Jean Hall, Martha Jane Eddy, Mary Olive Eddy, Grace Morgan, Janice Fleming, Caroline Brackett, Caroline Smith, Amy Louise Hall, Pauline Trach, Mary Stewart, Lucille Clelland and Harold Jenkins.

OKLAHOMA CITY, OKLA.—Operatic music made up a program of the Sorosis Club at the home of Mrs. Edward E. Cornelius. Mrs. W. C. Beesley conducted the study of opera, and vocal excerpts from "Nabucco" were sung by Mrs. J. H. Brown; a reading from "Madama Butterfly" was given by E. Marie Anderson; songs from "Carmen" were given by Mrs. T. Burns Pedigo, Mrs. L. Emerson Faris, Mrs. Raymond S. McLain, Mrs. J. M. Wheeler, and Mrs. G. P. McGregor, and incidental music was played by Hattie Futoransky.

TUSCALOOSA, ALA.—For the annual commencement of the voice department of the University of Alabama, at the University Auditorium, an interesting program was arranged by Mrs. Harry Neal Eddins, director. Mrs. James Rice sang the "Jewel Song" from "Faust," and Winnie Mae Rice the "Flower Song" from that opera; Kathleen Yearby gave an aria from "Huguenots," and solos were also sung by Dorothy Monnish, Paul

Hendrix, and Thad Ferrell. Chorus-singing, with Willie Guy Reed as the soloist, was also a feature of the concert.

CALGARY, CAN.—The Central Methodist Church Choir, led by Dr. Frederic Rogers, was heard in a program, of which Max Bruch's cantata, "Fair Ellen," and "The Angelus" by Herbert were two features. The soloists were Mrs. Bleakley, Mrs. Mahoney and Mr. Rendall. The Calgary Women's Musical Club, at a meeting at the Palliser Hotel, presented a program arranged by Mrs. Glen Broder. Mrs. Broder gave an address, and three of her compositions were interpreted by a double sextet and a double quartet of Calgary vocalists.

AUBURN, N. Y.—The Auburn Art Research Club gave an interesting musicale at the home of Mrs. Sarah M. Searing. Lavinia Pace sang, and the instrumentalists were Flora C. Godfrey, Ernest M. Porter, Arthur T. Clark and Nelly Porter. The Auburn Community began a series of concerts before various local organizations, when it appeared in Woodmen's Hall, under the auspices of the Women's Benevolent Association of the Maccabees. Violin solos given by Pauline Murray, Josephine Drennan and Mildred Morrow shared interest with orchestral numbers.

FAYETTEVILLE, ARK.—Henry Doughty Tovey, director of the University School of Music, played solos by Stillman Kelley, Stoughton, Guilman, Svendsen and Karg-Elert, in an organ recital at the First Presbyterian Church. David C. Hunsard, violinist, appeared in recital at the school, with H. Tovey at the piano, and was heard in numbers by Herbert Butler, Granados, Kreisler, Delibes, Rimsky-Korsakoff, Svendsen and Borowski. Charles Stratton, tenor, gave a recent recital, with Eugene Guthrie Hassell at the piano. Mr. Hassell was also accompanist in a program given by Virginia Ladd, soprano, pupil of Mary C. Bate-man.

MANSFIELD, OHIO.—The annual May Festival by the pupils of the Mansfield High School under the convincing leadership of R. A. Chubb, supervisor of music, attracted a capacity audience. The choir of 480 voices sang Gaul's "Holy City" in excellent tone quality and with

precision of attack and good shading. The soloists were: Mrs. Frank Ayres, soprano; Mrs. Ambrose Middleton, mezzo-soprano; Verna Cook, contralto; Richard Maxwell, tenor, and Clyde Knost, baritone. Selby Houston was organist and Helen Schroer and Naomi Wigton accompanists. Richard Maxwell, an alumnus of the Mansfield High School, impressed his audience by the natural beauty of his voice and his artistic style.

LONG BEACH, CAL.—The American School of Music presented a large number of pupils in recital at the George Washington School. The orchestra of twenty-four players, comprising members of the faculty and pupils, and conducted by Ludwig George Kading, head of the violin department, played with good effect. Alma Berg, pianist, pupil of Theodore Ladico, was heard as soloist, and Sarah Nielson, pupil of Mrs. Pearl T. Thompson, sang. L. D. McCoy and his violin pupils gave their annual orchestral concert at the Municipal Auditorium and showed good style in ensemble work. Mrs. V. R. Wells, harp; Sarah McCoy, piano, and various players in the brass and woodwind sections assisted the orchestra.

CEDAR FALLS, IOWA.—The thirtieth anniversary of the Cedar Falls Concert Band was celebrated with a banquet at which 100 guests representing the various civic and patriotic associations of the city were present. The principal speaker of the evening was W. R. Boyd of Cedar Rapids. Conductor F. L. McCreary of the band acted as toastmaster, and G. W. Hughes, known as the "Father of the Band," had a part on the program. The speakers all expressed high appreciation of the services of the band in this community. Solos were given by Edward Allen, flute, and Robert Pierce, cornet, and a duet was played by William Lynch, clarinet, and LeClair Ellis, French horn. The accompanists were John Ross Frampton and Paul Seifert. L. E. Hughes and L. H. Hughes were presented with gifts by the band in appreciation of their twenty years' service with the organization, one as manager and the other as secretary-treasurer.

BRIDGEPORT, CONN.—The Bridgeport Musicians' Association, Local No. 63, A. F. of M., held their seventh annual concert and ball at the Casino. The program included solos by Josephine Patuzzi, soprano; E. Roy Garrison, pianist, and John Patuzzi, cellist, and numbers by a band of fifty pieces, led by L. F. Chermak. The following vocal pupils of Susan Hawley Davis gave a recital at the Stratfield Hotel. Vera Nicholson, Jennie Cockroft, Hilde Whitlock, Marion Hodge, Evelyn Eames, Mildred Simko, Anne Fitzgerald, Nellie Pettigrew, Rosalie Davis, Marjorie Allen, Genevieve Godfrey, Gertrude Paradis, Helen Rounds, Victoria Avajian, Beatrice Crangage, Mrs. F. E. Lacey, Mrs. C. E. Booth, Mrs. Andrew R. Smith, Mrs. Fred Silliman, Jr., Herman Krackemeir and Charles Coles. Mrs. Edna Northrop Kearns and Mrs. Davis played the accompaniments. Pupils of Guido Caselotti gave a musicale at the Stratfield Hotel, when the program included a piano solo by Marie Louise Caselotti and vocal solos by Helen Desmarais, Jesse Greenwald, Catherine Jennings, Josephine Patuzzi, Eva Hodgkins, Mildred Hill, Maria Caselotti and Ebba Nyberg.

PORTLAND, ORE.—Albany College Chorus of fifty voices, under the direction of Arthur A. Lydell, director of the School of Music of Albany College, appeared in concert at the First Presbyterian Church, under the auspices of Angela Ford Warren's Bible and vespers classes. Marion Benett Duva, soprano; Halfred Young, tenor, and Charles Cone, baritone, of Salem, assisted in solo numbers. The accompanists were May Travis and Mary Irvine Patterson, piano, and Lural Burgraff, organ. The third of a series of afternoon musical teas was given at the home of Lenore Gregory, violinist, when pupils of Miss Gregory, Mrs. Theodore Arnreister and Blanche Cohen appeared in violin, piano and vocal numbers. Solos were given by Mrs. Hudson, Katherine Ball, Helen Thorn, Vesta Lonne, Barbara Jane Averill, Corinne Fraser, David Montgomery, Jean Lobdell, Ellis Cummings, Newton Maddock, and Blanche Robinson. A string orchestra was conducted by Miss Gregory. The following students of the Valair Conservatory appeared in a recent program: Elaine and Eloise Clouse, Frances Rummelin, Lela Pace, Madeline Sukanza, Caroline Hutchins and Emma Glenn. Mme. Valair was accompanist.

Organizations Elect Officers

MERIDEN, CONN.—Charles J. B. Mauer has been re-elected president of the Meriden Sängerbund, and the other officers for the year are: Leader Huber, vice-president; Frank Lavenski, recording secretary; John Drier, financial secretary; Frank Zielke, treasurer. Reports at the annual meeting showed that the society has a substantial credit balance, and that the membership has materially increased during the year.

SAN ANTONIO, TEXAS.—The following officers have been elected by the San Antonio Musical Club: Mrs. Lewis Krams Beck, president; Mrs. B. L. Naylor, first vice-president; Mrs. J. W. Howard, second vice-president; Mrs. J. T. Smith, third vice-president; Mrs. Arch Henderson, recording secretary; Mrs. Walter Grothaus, corresponding secretary; Elise Engel, treasurer; Mrs. Harry Rogers and Mrs. W. H. Chambers, directors.

YORK, PA.—The election of officers of the Y. M. C. A. resulted: Mason T. Trimble, president; Walter Anderson, vice-president; James McGuire, recording secretary; Lester Crum, corresponding secretary; A. R. Hoffeditz, treasurer; R. Preston McColl, librarian; Charles Strack and H. B. Seifreid, assistant librarians; Harry E. Miller, Ervin E. Schroeder and William Stone, business committee; Urban H. Hershey, director, and Ervin E. Schroeder, assistant director.

LANSING, MICH.—Mrs. Helen Dodge Stack was re-elected president of the Matinee Musicale at the annual business meeting. Mrs. George Madan was elected vice-president; Olive Dobson Henkel, recording secretary; Florence Birdsall, corresponding secretary; Mrs. Dean Kelley, treasurer, and Grace Inman Morford, a member of the board of directors. Eleanor Shaw of New York, pianist, and Olive Dobson Henkel, soprano, gave an interesting program after the business meeting, with the assistance of the Duo-Art piano.

FRANKFORT, IND.—The Junior Matinée Musicale has chosen Dorothy McLaughlin as president for the coming year; Horace Tansey and Eva Lenna Fry, vice-presidents; Margaret Gray, secretary, and Mary Frances Thompson, treasurer. A program given at the business meeting comprised Nevin numbers, given by Esther Smith and Dorothy McLaughlin, with Mary Voohees as accompanist, and several Nevin records were also heard. Mrs. W. P. Sidwell, president of the Senior Matinée Musicale, and Mrs. George Dorner, vice-president, were guests.

PORTLAND, ORE.—At the annual meeting of the Monday Musical Club, Mrs. A. R. Mattingly was unanimously re-elected president. Other officers chosen are: Mrs. William H. Braeger, first vice-president; Mrs. Tracy R. Grove, second vice-president; Mrs. J. I. Overman, recording secretary; Mrs. Fred Jewett, financial secretary; Mrs. B. B. Banning, corresponding secretary; Elizabeth Johnson, federation secretary; Mrs. Lewis Ruhl, treasurer, and Mrs. Gordon E. Lenox, auditor. The board of directors consists of Mrs. Walter R. May, Mrs. R. S. Feemster, Mrs. Edward L. Clark, Mrs. J. Thomas Leonard and Mrs. J. S. McLaughlin.

ALBANY, N. Y.—The Monday Musical Club re-elected Elizabeth Hoffman president for two years. The other officers elected at the annual meeting are: Mrs. Lowell D. Kenny and Mrs. James H. Hendrie, vice-presidents; Mrs. Edward H. Vander Bogart, recording secretary; Mrs. G. Ernest Fisher, corresponding secretary; Mrs. Horatio S. Bellows, treasurer; Mrs. Christian T. Martin, librarian, and Jean Newell Barrett, Mrs. Wendell S. Milks and Mrs. Herbert E. Robertson, directors. Mrs. Barrett and Mrs. George D. Elwell will represent the club at the convention of the New York State Federation of Musical Clubs in New York, May 29, 30 and 31.

College Forces Participate in Third Week of Boston "Pops" Under Jacchia

Radcliffe College, City Club and Portia Law School Have Special Nights—Festival Orchestra Returns from New England Tour—Student Bodies Give Spring Concerts

By Henry Levine

BOSTON, May 22.—The Boston Symphony "Pops," conducted by Agide Jacchia, entered upon their third week on May 15. Their popularity is attested by the fact that on all evenings table seats are virtually at a premium. Several "special nights" were given during the week. Tuesday was Radcliffe College Night. Besides the regular instrumental numbers, choral works by Borodine and by Mabel W. Daniels were sung by the Radcliffe Chorus and Radcliffe Choral Society, conducted by Dr. Archibald T. Davison. Later in the evening, the Choral Clubs, led by Helen Bingham, sang a group of college songs. Laura Littlefield, an alumna of Radcliffe, sang the "Ritorna Vincitor" aria from "Aida." Wednesday evening was devoted chiefly to works by Wagner. Thursday was Boston City Club Night, and Friday, Portia Law School Night. On Saturday the regular miscellany of pleasing orchestral music filled the program.

George W. Stewart's Boston Festival Orchestra, numbering sixty musicians, chiefly from the People's Symphony, and conducted by Emil Mollenhauer, has returned from its week's tour through Connecticut and western Massachusetts. The itinerary carried the orchestra through New Britain, Hartford, Northampton, and Springfield. On Monday, the Orchestra assisted the Philharmonic Society of New Britain, Conn., in a performance of "Hiawatha's Wedding Feast," by Coleridge-Taylor, and "Narcissus," by Massenet. E. F. Laubin, conductor of the Philharmonic Society, conducted both works. Paul Althouse was the tenor soloist for both works.

The following day the Orchestra journeyed to Hartford and assisted the Hartford Choral Society in a performance of Mendelssohn's "Elijah." The soloists were Mrs. Grace Bonner Williams, soprano; Minerva Komenarski, contralto; Charles Stratton, tenor; Walter Kidder, baritone. Again Mr. Laubin conducted. On May 10 the Orchestra played at Northampton, in conjunction with the combined choruses of Smith and Amherst Colleges. Brahms' "Requiem" and a Bach Cantata were performed. The soloists were Herbert Wellington Smith and Mrs. Laura Littlefield.

Charles Repper appeared as conductor, at Jordan Hall, on May 20, at the joint recital given by Maria Kediva, danseuse, and the pupils of her studio of Russian Ballet, assisted by the Boston Orchestral Players. Mr. Repper adroitly synchronized the music for the ballets performed by the dancers. These included a French ballet in one act, "Aux Pieds d'Amour," with music by Drigo; "Echoes from Elfland," with music by Grieg, and "White Hour," by Anton and Nicholas Rubinstein. A song, "Desert Stars," by Mr. Repper, was sung by Paul Thayer and introduced in an ensemble. Another of Mr. Repper's compositions, "Arabesques des Roses," was charmingly interpreted by Leah Ainsworth. Besides the graceful dancing by Maria Kediva and her pupils, mention should be made of the artistic settings.

A song program was given by the pupils of Vincent V. Hubbard on May 15, at Jordan Hall, as a testimonial to Harry Brown. "The Morning of the Year," a song cycle by Charles Wakefield Cadman, was performed, with Agnes Ryan, soprano; Georgina Shaylor, contralto; Harry Brown, tenor, and Ar-

thur Morse, bass, as soloists. Pupils who participated in the program which followed were Laurilla Baillargeon, Luman Clogston, Emily Gaudette, Frank Larson, Ruth Marden, and Harry Brown. Frances Weeks was accompanist. Mr. Brown, the leading tenor of the evening, gave pleasure with his musicianly singing. Mr. Hubbard's pupils accredited themselves ably and showed careful training.

A concert was given by the members of Joseph Adamowski's Ensemble Classes, with the assistance of Edith Woodman, soprano, at the New England Conservatory of Music, on May 17. The program consisted of a piano trio, performed by Harold Logan, Godfrey H. Wetterlow and Janette Fraser. Clarence Knudsen, Minot A. Beale, Louis W. Krasner and George A. Brown played the first movement of the Beethoven Quartet in F. The Andante Con Variazioni from Rachmaninoff's Piano Trio in D Minor was played by Jesus Sanroma, Louis W. Krasner and Lawrence Rose. George A. Brown played Klenkel's Variations in A Minor for Cello. Miss Woodman sang "Al Tramonto" by Respighi. The closing number was the Scherzo from Arensky's Piano Trio in D Minor, performed by Margaret Withers, Minot A. Beale and Janette Fraser.

The pupils of Frederic Tillotson, pianist, were heard at a musicale given at his home on May 20. Those who participated and reflected deep credit upon their teacher were Alwina Hisgen, Doris Berman, Eleanor Cook and Raymond Coon. Herbert Wellington Smith, baritone, assisted with two groups of solos.

Barrows Students Heard in Providence, R. I.

BOSTON, May 19.—Two pupils of Harriot Eudora Barrows, teacher of voice, were chosen to sing in Providence, R. I., at a recent concert of the Monday Morning Musical Club. Marguerite Watson Shaftoe, soprano, sang Logan's "Pale Moon"; Foote's "Shadows" and Kramer's "Crystal Gazer." Claudia Rhea Fournier, contralto, contributed an interesting group of songs. W. J. P.

Russian Symphony at Mississippi College

COLUMBUS, MISS., May 20.—Before 1000 college students, and other persons from the city and surrounding towns, the Russian Symphony appeared here on the afternoon and evening of May 12, at the auditorium of the Mississippi State College for Women, and aroused warm applause. Many numbers were repeated, some as many as four times. These programs marked the close of the concert season at the college.

EVELYN WYNDHAM.

Trenton Audience Hears Soprano in Concert

TRENTON, N. J., May 20.—Dorothea Dix Lawrence, a young soprano, who studied with the late David Bispham, and who is now a pupil of the Emily Harford-Avery Studio, New York, was distinctly successful at a recent concert given by the Trent Chapter, D. A. R. Her program included "The Call of Maytime" by Brahe, *Musetta's* Waltz Song from "Bohème," "Morning" by Oley Speaks, "Dawn" by Pearl Curran, and "There Is No Death" by Geoffrey O'Hara.

Charleston, Ill., Holds Music Festival

CHARLESTON, ILL., May 20.—The third annual music festival, held under the auspices of the Eastern Illinois State Teachers' College, on May 4 and 5, was the most successful which Charleston has yet had. Four programs, in charge of Frederick Koch

and Ruth Major, enlisted the support of a children's chorus, composed of pupils from the public schools and the Elementary School of Teachers' College, the student chorus, and a mass chorus, composed of the Teachers' College Chorus and glee clubs from visiting high schools, and a quartet of soloists, consisting of Elsa Diemer, soprano; Frieda Klink, contralto; Eugene Francis Dressler, tenor, and Graham Marr, baritone. The artists' concert was of particular merit. Miss Diemer did excellent work in all her numbers, especially in the duet from "Aida," with Miss Klink, and in the aria from Weber's "Freischütz." Miss Klink, in her first visit here, established herself as an artist of high rank, and the work of Mr. Dressler and Mr. Marr was also enjoyed. The four voices blended well in the "Rigoletto" Quartet and a quartet number from "Martha." A feature of the festival was the contest, held on Friday afternoon, with Miss Diemer, Mr. Dressler and Mr. Marr as judges. The closing concert took the form of a children's operetta in three acts, "The Princess Dorothea," composed by Miss Major and Mr. Koch. This was admirably given by a large cast.

Newark Church Gives Seventh Annual Program

NEWARK, N. J., May 20.—The seventh annual concert of St. Stephen's Church was held at the South Side High School Auditorium on the evening of May 17, when the school orchestra under the baton of Philip Gordon, instructor of music, played the Allegretto from Beethoven's Seventh Symphony and two shorter numbers which Réva Mucha, a young student, conducted. The soloists were Anna Welch, harpist; Margaret Sumner, reader; Louise Loring, soprano; Karl Kraeuter, violinist, and Henry Moeller Knerr, accompanist. The concert was attended by a large audience. PHILIP GORDON.

New Haven Opera Society in Concert

NEW HAVEN, CONN., May 20.—A concert of operatic numbers was given by the New Haven Opera Society, Jacinto F. Marcosano, conductor, in Fraternal Hall on May 9. The soloists were Birdie Allinson, May Le Gates, Zanetta Braun, Esther Nussbaum, Harriet Woodruff, Marie Kretzmann, Estelle Thomson, Max Wolf, Victor Valenti, James R. Schlegel, Luigi Casiglio and Charles Kullman. The duet, "La Ci Dorem," from Mozart's "Don Giovanni," was sung by Fannie Martini and Mr. Kullman; "Ai Nostri Monti," from "Trovatore," by Miss Woodruff and Mr. Valenti, and the Quartet from "Bohème," by Jean Spielholz, Miss Nussbaum, Mr. Casiglio and Mr. Kullman. The "Tales of Hoffmann," Barcarolle, and the Chorus of the Swords from "Faust," were sung.

Steel Recital Concludes New Castle Series

NEW CASTLE, PA., May 20.—John Steel, tenor, appeared in recital at the High School Auditorium, on May 16, as the closing number of the New Castle Concert Course. Mr. Steel pleased by his versatility, and judging from his reception, was one of the most welcome artists on the course. Jerry Jarnagin was accompanist.

HELEN R. WESTLAKE.

Cleveland Orchestra Aids Mansfield School Band Fund

MANSFIELD, OHIO, May 20.—Under the auspices of the Shrine Club, the Cleveland Orchestra, conducted by Nikolai Sokoloff, appeared here before a capacity audience. The program aroused such enthusiasm that several encores were given. Louis Edlin, the concertmaster, gave incidental solos. The entire profits of the concert were given to the recently organized high school band.

FLORENCE MACDONALD.

Harvard Glee Club Visits Pittsfield

PITTSFIELD, MASS., May 19.—The Harvard Glee Club, under the leadership of Dr. Archibald T. Davidson, appeared here recently through the generosity of Mrs. F. S. Coolidge, who assumed the expense of bringing the organization to Pittsfield. The proceeds were divided between two charitable institutions. The Glee Club gave a delightful program of classic and ultra-modern music. Some student songs of Finland were especially well received. Joseph F. Lautner was the soloist in several of the numbers. M. E. MILLER.

MORE ARTISTS SAIL FOR FOREIGN PORTS

Heifetz, Mengelberg, Raisa and Bori Among Passengers on Outgoing Liners

The exodus of artists to Europe for the summer continued during the week when outgoing liners carried more than a score of well known musicians. The largest aggregation embarked on the Christopher Columbus bound for Naples, which carried on its passenger list the names of Giorgio Polacco, conductor, and his wife, Edith Mason, soprano; Giacomo Rimini, baritone, and his wife, Rosa Raisa, soprano, and Virgilio Lazzari, bass, all of the Chicago Opera Association. Grace Anthony, soprano, and Giulio Setti, chorusmaster of the Metropolitan Opera Company, were passengers by the same boat. Most of the voyagers will go to Capri to join the operatic colony there.

Frieda Hempel, soprano, sailed on the Aquitania to spend the summer abroad. She is to sing in "Rosenkavalier" at the Budapest Opera and to give concerts in Sweden. Among the passengers of the Ryndam were Willem Mengelberg, guest conductor of the New York Philharmonic; Erna Rubinstein, violinist, and Coenraad V. Bos, pianist. All three will return to America next season.

Jascha Heifetz, violinist, sailed on the Mauretania to take a holiday in Central Europe. On the same ship, Claudia Muzio, soprano, was a passenger. The Reliance carried among its passengers George Meader and Johannes Sembach, tenors; Jules Daiber, concert manager, and Mrs. Artur Bodanzky, who will join her husband in Central Europe.

Gladys Axman, soprano, sailed on the Majestic to sing in England and in Munich. She will return in the fall. Bruno Huhn, composer, was a passenger on the Carmania. On the Patria, Ralph S. Thomas, tenor, sailed for Milan, where he will sing during the next few months. Lucrezia Bori, soprano of the Metropolitan Company, embarked on the Dante Alleghieri to spend the summer in Italy, returning in September for a concert tour before the opening of the Metropolitan season. Ethel Cave Cole, pianist, sailed on the Baltic on May 13, for England, to spend the summer. She will return in September.

Festival Audiences Hail the Zoellners in Series of Kansas Engagements

The Zoellner Quartet is again playing in the Middle West, visiting many cities where it has appeared successfully in the past. One of its greatest successes was on the occasion of the eighth annual festival in Emporia, Kan., where its concert proved to be one of the most delightful of the series. The Quartet was given an ovation in Baldwin, Kan., when it appeared at Baker University on May 4. The two quartet numbers which evoked the most interest upon this occasion were by Haydn and Glazounoff.

Elmer G. Hoezle Accepts El Paso Post

WHEELING, W. VA., May 20.—Elmer G. Hoezle, who has been doing fine work as organist, choir leader and general propagandist for music in Wheeling for some years, has been appointed to direct the music at the Trinity Methodist Church at El Paso, Tex.

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People And Events in New York's Week

GESCHEIDT PUPILS SING

Aided by Philphonia Chorus, Nine Students Give Program

A song recital by representative pupils of Adelaide Gescheidt was given in the ballroom of the Hotel Plaza on Tuesday evening, May 16. The program, in which nine singers were heard, ranged from Caccini to Giordano. Inez Harrison, contralto, sang songs by Caccini, Strauss, Dvorak and Moore effectively, followed by Hazel Adele Drury, a young soprano of unquestioned gifts. Miss Drury sang the old Faccio "Amleto" aria, songs by Dessaur and Ward-Stephens and a delightful Italian song in Venetian style by Antonio Guarneri, called "Caro el mio Bambin." Vocally she is already well on the way to success and her personality is charming. Songs of Tchaikovsky, Grieg, Kaun and the monologue from "Andrea Chenier" were sung by Raymond Loder, baritone, with fine style, voice and delivery, his singing of the aria and of "Nur wer die Sehnsucht kennt" deserving especial praise. In the "L'altra notte" aria from "Mefistofele" and songs of Hüe, Howard White and La Forge, Nelle Wing, soprano, proved herself the possessor of a lovely voice, limpid in quality. There was richness in Ruth Lloyd-Kinney's delivery of songs by Gretchaninoff and Grieg and the "Song of the Robin Woman" from Cadman's opera "Shanewis." Lucille Banner, soprano, was well received in Liszt's "O quand je dors" and the "Lakmé Bell-song"; Della Samoloff, soprano, did the "Pace, Pace" aria from "Forza del Destino" with marked feeling and songs of Scarlatti and Saint-Saëns as well.

In Frederic Baer, baritone, the audience made the acquaintance of a singer who will go far in the concert field. He has an unusually beautiful voice and sings not only admirably from a technical standpoint, but also interpretatively. His top tones were ringing and always on pitch. His numbers included the old Appolloni aria "Fu dio che dissi," Secchi's "Lungi dal caro bene" and a Spanish song "Musica di Murcia" arranged by Kurt Schindler, this sung exquisitely. With Foster House, tenor, he sang Hildach's "Passage Bird's Farewell" Mr. House revealed a lovely voice in Handel's "Care selve" and songs by Watts and Horsman.

At the opening of the program the Philphonia Ladies' Chorus sang part-songs by Brahms and Bemberg-Matthews with lovely quality, and as closing number the mixed chorus of some thirteen voices gave the "Inflammatus" from "Stabat Mater" with Miss Wing singing the solo part. Between the parts of the program Miss Gescheidt spoke informally of the work that was presented and was applauded by her many admirers in the audience. Charles A. Baker, who has charge of the interpretation work in Miss Gescheidt's studio, played fine accompaniments for all the singers, while Anne Tindale was the efficient accompanist for the Philphonia chorus.

A. W. K.

Hodgson Pupil in Piano Recital

Leslie Hodgson presented Rose Inness Hartley, one of his pupils in an informal studio recital of piano music on Friday evening, May 12. Miss Hartley's playing of a program of compositions by Mozart, Handel, Liszt, MacDowell and R. Nathaniel Dett created a deeply favorable impression.

Zerffi Students Sing

The monthly program at the studio of William A. C. Zerffi was given by Anna Novick, Eva Freeman, N. A. Ratia, Roscoe Leonard and John Merkyl on May 13.

Roeder Pupils Play at Wanamaker Auditorium

Piano pupils of Carl M. Roeder, assisted by J. Thurston Noé, organist, were heard in concert in the Wanamaker Auditorium on the afternoon of May 17. The program was presented by Claire Friedman, who played Brahms' Rhapsody in G Minor, Palmgren's "May Night" and Gluck's Caprice Alceste, ar-

ranged by Saint-Saëns; Therese Obermeier, Chopin's Scherzo in B Flat Minor, Chansonette by Cyril Scott, and "Seguidilla" by Albeniz; Harry Merber, the first movement of Mozart's Concerto in D; Lillian Fisher, Chopin's Etude in G Flat, Liszt's "Au bord d'une Source" and the Etude de Concert by MacDowell, and Dorothy Roeder, the first movement of Schumann's Concerto in A Minor.

Klibansky Returning from Europe

Sergei Klibansky, New York vocal teacher, who has spent the last two months in Germany and other continental countries, was scheduled to leave Bremen for the United States on May 24, sailing on the George Washington. Mr. Klibansky will teach in New York from June 5 until the opening of the Cornish Summer School in Seattle in July. He will again hold special classes on the Pacific Coast.

H. Howard Brown Teaching in East This Summer

H. Howard Brown, formerly of New York, now of Colorado Springs, began teaching in New York on May 15 and will continue until July. On July 15 he opens a summer vocal course at Camp Arisponet, Hurricane, N. Y., on the estate of Mrs. John Martin in the Adirondacks. He will be active there until Sept. 1.

Recital by Larsen Pupil

Elise Owen, violin pupil of Rudolf Larsen, gave a recital in Steinway Hall on the evening of May 17. Miss Owen, with Helen Crafts at the piano, was heard in Ciaconna by Vitali, Vieuxtemps' Concerto in F Sharp Minor, Legend and Polonaise by Wieniawski, the Schubert-Wilhelmj "Ave Maria" and numbers by Gluck-Kreisler and Fiorillo-Slunicko.

Yasha Bunchuk and Maude Klotz Give Wurlitzer Joint Program

Yasha Bunchuk, Russian 'cellist, was heard in recital, assisted by Maude Klotz, soprano, at the Wurlitzer Auditorium, New York, on May 13. Mr. Bunchuk's numbers, played with sincerity and charm, included a Sonata by Eccles; his own arrangement of Tchaikovsky's "Serenade Melancolique"; works by Kalinnikoff, Rachmaninoff, Glazounoff and Bruch. "Cry of Israel" by the artist, was the concluding number. Miss Klotz employed a colorful voice in groups of French, German and English songs.

R. M. K.

Malkin Pupil Repeats Program

Helen Fogel, eight-year-old pianist, pupil of Manfred Malkin, gave a recital at the Washington Irving High School on the afternoon of May 21, repeating the program she gave at the Malkin Music School recently.

Amy Grant Heard in Opera Recitals

Amy Grant's appearances in opera recitals during May include five New York recitals in Aeolian Hall, the operas being "Die Tote Stadt," "Love of Three Kings," "Salome," "The Snow Maiden" and "Pelléas and Mélisande." Miss Grant also gave a recital on "The Snow Maiden" at the home of Mrs. W. L. Churchill of Rye, N. Y., and on "Pelléas and Mélisande" before the Woman's Club in Paterson, N. J. On May 4 she entertained at her studio in honor of Mrs. Frederick Trevor Hill, composer, whose suite, "Aesop's Fables," was interpreted by Charlotte Lund.

Zay Artist in Recital

William Clegg Monroe, baritone, pupil of W. Henri Zay, sang before the North Carolina State Federation of Woman's Clubs in Greensboro, on May 7, and at the University of North Carolina on May 9. The program included arias, a French group, and songs by Schubert and Brahms. Mr. Monroe's appearance in Greensboro was a re-engagement, due to his success in a recital there last season. He also sang at the First Presbyterian Church while there. In New York, he is soloist at the Second Presbyterian Church.

SIMMIONS PUPILS HEARD

Students at "Oaksmere" Give Program at the Playhouse

MAMARONECK, N. Y., May 13.—Pupils of Louis Simmions at the "Oaksmere" School gave a delightful recital in the Playhouse on the evening of May 8. Practically all of the program was given in English. The Bach-Gounod "Ave Maria," with obbligato by Dorothea Brown, sung by Minna Karl Ekdahl, was the first number. Catherine Bennett sang numbers by Le Baron, Amy Woodforde-Finden; Dorothy Sawyer, songs by Rimsky-Korsakoff, Josephine McGill and Charles P. Scott; Virginia O'Brien, Harriet Ware's "Boat Song," and Leonore Thatcher, songs by Benjamin Whelpley and Alma M. Sanders. Alice Asby sang Gena Branscombe's "The Morning Wind" and "Sonny Boy," by Curran; Catherine Ochese, numbers by Gaynor and Scott; Amy Smith, songs by Lie Sigurd, Forsyth and Spross; Elizabeth Gray, de Fontenailles' "Obstination" and Watts' "Wings of Night"; Margarete Hubbel, songs by Gilberte and Sidney Ring Russell, and Catherine Massey, numbers by Bostelman, Cowen and Lillian Rey. "Boat Song" by Romili was sung by Lillian Vosburgh; Lieurance's "By the Waters of Minnetonka," by Elizabeth Washburn; numbers by Kathleen Blair Clarke, Speaks and Frederick Knight Logan, by Berniece Baker; songs by H. Lane Wilson, Clarke and Tom Dobson's "Cargoes," by Alberta Davidson; numbers by Gretchaninoff and Robert Conningsby Clarke by Virginia Pendleton, and Harriet Rusk's "For He Loved Her" by Henrietta Briggs. Helen Cosette Smith was heard in "Roumanian Night Song" by Herman Löhr, and "Vale" by Kennedy Russell; Elizabeth Cady, in songs by Ivor Novello and Thayer; Mabel Strawn, in "Una Voce Poco Fa" from Rossini's "Barber of Seville," and songs by Slater and Spross; Margaret Todd, in songs by John Prindle Scott and Ball, and numbers by Miss Ekdahl by Haydn Wood, Charles Hueter, Sibella and Woodman. The accompaniments were played by Hilda Aiken.

Reception at American Institute of Applied Music

Kate S. Chittenden, dean of the American Institute of Applied Music, gave a reception at the Institute in honor of Mary T. Lane, on the evening of May 13. The program was presented by Samuel Prager, who played the "Magic Fire Scene" by Wagner-Brassin; Edna Oster, "Abends" by Schumann and Concert Etude by Sternberg; Irene Miller, numbers by Rhené-Baton, Brahms and Albeniz, and Grace Cottrell, Arensky's Etude in F Sharp and "Turkey in the Straw" by Guion. Dorothy Leach was heard in MacFayden's Romance and Scherzo. A students' recital at the Institute on the evening of May 12, brought forward George Raudenbush, violinist, and Elsie Lambe, pianist, in a movement from a Franck Sonata and Three Idylls by Elliott Schenck. Piano numbers were also played by Miss Oster, Miss Cottrell and Miss Miller.

American String Quartet Gives Second Program at Morris High School

The second concert of the American String Quartet was given at the Morris High School on May 21. The members of the organization are Isidore Strassner, first violin; Jacques Neiblum, second violin; Elias I. Lifschey, viola, and Adrian Siegel, cello. Bach's Concerto for Two Violins in D Minor was given a smooth and genuinely effective performance by Mr. Lifschey and Mr. Neiblum, accompanied by the Quartet, which was assisted by Sol Goldstein and Julius Babuskin. Mr. Strassner, with Josephine Arena at the piano, played the Mendelssohn Concerto in admirable style. Beethoven's Quartet in G, Op. 18, No. 2, was the closing number. R. M. K.

Students of Speke-Seeley Give Last Recital of Season

The last recital of the season by the pupils of the Henrietta Speke-Seeley was given in the auditorium of the Greenwich House before a large audience on the evening of May 6. A number of Mrs.

Seeley's professional pupils, including Jennie L. Hill, Lillian Morlang, Iva Belle Squires and Marion Dart, sopranos, and Audrey Launder, Alice Campbell and Elizabeth Wright, contraltos, were heard in a program of arias and songs, sung in English, French and Italian. Three young singers, Phyllis Wells and Alice Weinberg, sopranos, and Emily Wentz, contralto, disclosed voices of promise. Two groups were sung by the St. Cecilia Choral Club, of which Mrs. Seeley is director. Miss Morlang, Miss Weinberg and Florence Boekel participated in a performance of Gilbert and Sullivan's "Trial by Jury," given by the St. Cecilia Choral Club at St. Michael's Parish House on the evening of May 16.

La Forge-Berumen Studios Close Recital Series

Students of Frank La Forge and Ernesto Berumen gave the closing concert in a series in Aeolian Hall on the evening of May 15. Among the artists who appeared were Arthur Kraft, tenor, who was warmly applauded for his singing of French, English and Italian songs; Blanche Da Costa, who displayed her vocal gifts in a Mozart aria and songs by Rimsky-Korsakoff and Rachmaninoff; Cora Cook, who sang Kramer's "Great Awakening" and Griffes' "By a Lonely Forest Pathway," and Vera Rabey, who was heard in "Lungi dal caro bene" by Sacchi and a Meyerbeer aria. Dwight Coy, with Mr. LaForge at the organ, played the first movement of Grieg's A Minor Piano Concerto and his own Valse de Concert, which was reproduced by the Duo-Art. Mr. Berumen presented Dambois' Bagatelle and a Canzonetta by Schütt in comparison with the Duo-Art. The accompaniments were played by Mr. LaForge, Kathryn Kerin and Helen Crandall.

Arthur Newstead to Hold Summer Piano Classes in New York

Among the pianists who will teach in New York this summer is Arthur Newstead, who for six years has been connected with the Institute of Musical Art. Prior to his work in New York, Mr. Newstead taught for three years at the Peabody Conservatory in Baltimore. One of his best-known pupils is Katherine Bacon, who has studied with him since she was eleven years old. Before coming to America, Mr. Newstead was heard in concert throughout Europe and made three tours to South America.

Students of Institute of Musical Art Present Original Works

The advanced students of the Institute of Musical Art, New York, gave a program exclusively of their own compositions on May 13. Notable on the program was a Prelude and Concert Fugue for string quartet by William Kroll; "Your Questioning Eyes," for voice, violin, cello and piano, by Theodora Theobald, who won last year's prize in composition, and two songs with flute and piano accompaniment, "A Proverb" and "Nocturne," by Katherine Swift Warburg. Mr. Kroll will play with the Kneisel String Quartet next season. There will be sixty graduates from the regular three-year course at the Institute of Musical Art this year. A large proportion of these are planning to continue their work either in the artists' or teachers' courses at the Institute. Commencement Day will be held on June 1 and Class Day on June 2.

Garzia Pupil Heard in Recital

Claire Rountree, a piano pupil of Felian Garzia at the Chevy Chase School in Washington, gave a recital in Mr. Garzia's Carnegie Hall studio on the evening of May 18. Miss Rountree disclosed sure technique and good tone in Schumann's "Carnaval," two Chopin Etudes, "Voiles" and "La Cathédrale Engloutie" by Debussy, Dohnanyi's Rhapsodie, No. 2, in F Sharp Minor, and the Grieg Concerto in A Minor, the accompaniment for which was played on a second piano by Mr. Garzia. Miss Rountree is a native of St. Louis.

Concert by Mannacio School

The fourteenth annual concert by pupils of the Mannacio Conservatory of Music was given in Aeolian Hall on the evening of May 20. An ambitious program was presented by singers, pianists and violinists, and the "William Tell" Overture was played by an orchestra under the direction of Annibale Mannacio.

OHIO FEDERATION STEADILY PROSPERS

Membership List Swells by
Sixty-Nine Clubs in
Four Years

By Grace Goulder Izant

GRANVILLE, OHIO, May 20.—Remarkable growth in the Ohio Federation of Music Clubs was shown in the five-days' session held at Granville, in conjunction with the Ohio Music Teachers' Association.

When Mrs. Arthur Bradley of Cleveland, the retiring president, took office four years ago, there were eleven federated music clubs in Ohio, only seven of which had paid in dues. The treasury was in debt. When Mrs. Bradley turned over her office at this convention to the new president, Mrs. Edgar Stillman Kelley, there were eighty federated clubs, all with their dues paid, and \$750 in the treasury. A field secretary for development membership was made possible last year through profit made from the Federation Year-book. Mrs. Raymond Osburn of Columbus occupied this position.

In her farewell address, Mrs. Bradley outlined the aims of the Federation as being to make the music club a working force for music in the community; to make a specialty of the music of Ohio composers; to promote music alcoves in the public libraries; to work for music credits in schools and colleges; to promote memory contests; to maintain the contests for Ohio's young professional musicians.

Cleveland musicians held prominent places in the program of the convention and May Festival, which concluded on May 19. André de Ribaupierre, violinist, connected with the Cleveland Institute of Music, gave a recital on May 16. The Cleveland Orchestra gave a concert on the afternoon of May 17, with Beryl Rubinstein, pianist, as soloist. Mr. Rubinstein, who also is a member of the Cleveland Institute of Music, played the Tchaikovsky Concerto. That evening Verdi's "Aida" was given with Lila Robeson of Cleveland, contralto, in one of the leading rôles.

Patty Stair, Cleveland organist, gave

a recital, including some of her own compositions, in Newark, a neighboring city, on the afternoon of May 18. The same morning Ernest Bloch, musical director of the Cleveland Institute of Music, addressed the undergraduates of Denison University. It was under the auspices of the music department of the university of which Karl H. Eschman is the head, that the convention was held. Mr. Bloch also made the presentation speech for the silver cup annually awarded to the fraternity with the best glee club. In the evening Mr. Bloch addressed the conference on "Who Is the Musical Child?"

Naomi Crittenden of Cleveland won the first prize of \$50 in the piano contests for young professional musicians. This is the fourth year of this contest series conducted by the Federation. Other winners were Buelah Ruth Shortt of Toledo, and Benjamin Grobun of Dayton, in the voice contest, and Reginald Riley of Akron, in the piano contest.

New officers elected for the Federation were: Mrs. Edgar Stillman-Kelley, Oxford, president; Mrs. C. B. Klingensmith, Youngstown, first vice-president; Mrs. Harry Goodbread, Cleveland, second vice-president; Mrs. Andrew Timberman, Columbus, third vice-president; Mrs. David Evans, Marion, recording secretary; Mrs. Wade McMillen, Oxford, secretary; Alice Sage, Cincinnati, treasurer; Mrs. Walter D. Crebs, Dayton, auditor. Directors are Mrs. F. A. Seiberling, Akron; Mrs. Ella May Smith, Columbus; Mrs. Frances B. Korthauer, Cleveland, and Mrs. Charles A. McDonald, Canton.

The new president of the Teachers' Association is E. H. F. Weis, head of the Muskingum Conservatory of Music, Zanesville, where the next convention will be held. Mrs. Ora Delpha Lane, also of Zanesville, is the first vice-president.

Clevelanders attending the convention, in addition to those mentioned above, were: Mrs. Franklyn B. Sanders, executive director of the Cleveland Institute of Music; Mrs. S. S. Gardner, chairman of the Music and Drama Department of the Cleveland Y. W. C. A., and Mrs. C. J. Hickox.

In Chicago Studios

[Continued from page 34]

Bush Conservatory

Robert Yale Smith, pianist, appeared as accompanist for Marie Sundelius at Mount Vernon, Iowa, on May 11 and also for Arthur Middleton at the same place on May 15. Ralph Leo, baritone, recently conducted a choral concert with six soloists and orchestra, at Dixon, Ill. Ebba Fredericksen, student of Richard Czerwony, violinist, gave a number of recitals recently, appearing at Armstrong Auditorium, Rogers Park; the Ladies' Club, Downer's Grove; and the Teacup Club of Rogers Park. Julie Blakeman, student of Mae Riley McKinley, director of the Department of Expression, has been engaged by Stuart Walker to appear during the summer at the Schubert theater in Indianapolis, Ind. Clay Hart, tenor, has an all-summer engagement with the Kaynor Quartet at the Adolphus Hotel, Dallas, Tex. Melita Krieg, pianist, gave a lecture recital at Leland, Ill., on Thursday.

Columbia School

Marion Capps, soprano, and Ruth Ellen Zeisler, pianist, gave a varied program in the school auditorium May 4. Miss Capps sang Mozart's "Alleluiah," two Handel numbers, and a group, each of French and American songs. Miss Zeisler played the Scharwenka Concerto in C Minor and other numbers.

Cosmopolitan School

A recital was given at the school on Friday evening by Blanche Jennison, Chester Wilder, Helen Mundt, Priscilla Williams, Mildred Boysen, Eva Knott, Lillian Golant, Katherine Grant, Bernice Schepke and Essenka Telenius.

Miscellaneous Items

Lora Shadurskaya, instructor of dancing, appeared with the pupils of her Russian Ballet School Sunday afternoon, in Bohemian Hall, in a performance given by the Bohemian Singing Society. Signe Elgquist, violin pupil of Ralph Michaelis, assisted by Ruth Williams, soprano, gave a recital at the Preiser School of Music in Austin Wednesday evening.

Bennett, was soloist at the Tuesday luncheon of the Rotary Club.

The faculty of the Beethoven Conservatory presented Dwight Edrus Cook, tenor, in recital at Bohemian-American Hall, April 28. A number of operatic arias were on Mr. Cook's program.

Pupils of J. Lewis Browne, Le Roy

Wetzel and other teachers of the Musical Art Conservatory, gave a concert on Friday, at the Oriental Consistory.

Haydn Owens presented his pupil, Mrs. Clarence E. Tuler, soprano, in recital at the First Christian Church of Mishawaka, Ind., recently. She was assisted by the Madrigal Club. C. L.

PASSED AWAY

Adelaide C. Okell

GRAND FORKS, N. D., May 22.—Adelaide C. Okell, head of the piano department of the Wesley College Conservatory, University of North Dakota, died of influenza on May 16. Miss Okell, who was born in Yonkers, N. Y., July 10, 1867, received her musical training in New York from Adele Margulies and Rafael Joseffy, and later studied, at various times, with Teresa Carreño in Germany and Switzerland. From 1892-1900 she was a member of the faculty of the National Conservatory in New York, from which she resigned to devote her entire time to private pupils. An accredited exponent of Mme. Carreño's method, Miss Okell prepared many pupils for that pianist, upon whose recommendation she was appointed, in 1917, to the position at the University of North Dakota. Besides her academic duties she found there a fruitful field for pioneer work through her lecture-recitals on Wagner, which drew constantly increasing audiences and gave many of their listeners their first taste of the works of the Bayreuth master. She also was a most successful propagandist for MacDowell, of whose mother and widow she was a close friend. Miss Okell prepared for publication Carreño's posthumous book, "Possibilities of Tone-Color by Artistic Use of the Pedals."

Max Leckner

INDIANAPOLIS, May 20.—Max Leckner, music teacher, died on May 14 at his home in this city. Mr. Leckner was the oldest piano teacher in Indianapolis, and closely identified with the musical life of this city for many years. He was born in Pinne, Prussia, on Nov. 9, 1842, and received his early training in Germany. He came to America in 1860, settling at Shelbyville, Ind., where he taught music. In 1854 he married Carrie Colver. He was at one time director of the Indianapolis Männerchor and choirs of the Meridian Street M. E. and the Second Presbyterian Churches. He was also president of the Music Teachers' National Association and chorus director of musical clubs in several Indiana towns. He was esteemed as both scholar and musician. Mr. Leckner is survived by his widow, two sons, Myron C. and Max Leckner, Jr., and a daughter, Mrs. H. G. Morgan. P. S.

Henry Stephens

CHICAGO, May 22.—Col. Henry Stephens, father of Percy Rector Stephens of New York, composer and teacher of voice, died in this city on May 18. He was eighty-three years old, and was engaged in business in this city and New York. He is survived by one daughter, Mrs. E. Percy Warner of Chicago, and two sons, Percy Rector Stephens of New York and Raymond Stephens of this city.

Mrs. Robert Grau

NEW ROCHELLE, N. Y., May 23.—Mrs. Robert Grau, sister-in-law of the late Maurice Grau, who was at one time manager of the Metropolitan Opera Company, died at the Hotel Osborne on May 18, from heart disease. Her husband, who died in 1916, was himself an impresario, and managed one of the tours of Adelina Patti. Mrs. Grau formerly lived in Mount Vernon, and went to New Rochelle a month ago.

Dr. Richard Batka

VIENNA, May 10.—Dr. Richard Batka, musicologist, and the librettist of several well-known operas, died recently in this city at the age of fifty-four years. He was associate editor from 1896-1908 of the *Neue Musikalische Rundschau* and music critic of the *Neue Revue* and

Prague *Tageblatt*. In 1908 he removed to the Austrian capital, where he was for a number of years music editor of the Vienna *Fremdenblatt* and lecturer on music in the Akademie der Tonkunst. He was also editor of the *Kunstwart* and publisher of *Merkur*. Dr. Batka was the author of biographies of Bach and Schumann and of the librettos of Leo Blech's operas, "King of the Alps" and "Versiegelt," and Kienzl's "Kuhreigen," a work produced in New York at the Metropolitan Opera House in French, as "Ranz des Vaches" in the season of 1913.

Elmer D. Schnabel

BUTLER, PA., May 20.—Elmer D. Schnabel, leader of the First Methodist Episcopal Church Quartet, died on May 12, of meningitis. He was born in Pittsburgh thirty-six years ago, and was a charter member of the Pittsburgh Mendelssohn Choir and other organizations in that city. He actively identified himself with music in Butler since coming here six years ago. He is survived by his wife, Frances Huselton Schnabel, soprano. Mr. Schnabel was a son of the late G. A. Schnabel, who was a well-known Pittsburgh baritone.

John H. Hartrenst

TRENTON, N. J., May 22.—John H. Hartrenst, organist and teacher, died in this city, following an attack of paralysis which he suffered on Sunday night, while playing the organ in the Grace Lutheran Church. Mr. Hartrenst was connected with the Liszt Conservatory of Philadelphia, and was forty-five years old.

Edgar B. Case

GRANBY, CONN., May 20.—Edgar B. Case, for a considerable period a member of the South Congregational Church Choir, died on May 15, after three days' illness. Mr. Case, who was fifty-six years old, was secretary of the School Board and the Granby Agricultural Society for some years. At one time he lived in East Hartland, and represented that town in the Legislature.

Thomas Patterson

STOCKBRIDGE, MASS., May 22.—Thomas Patterson, who sang in the First Congregational Church Choir for thirty-five years, died on May 11 at the home of his son, Walter E. Patterson. Born in Middleton, N. Y., in 1834, he lived in Stockbridge since he was two months old. For some years he was a member of the Episcopal Church Choir, and the quartet of St. Stephen's Church in Pittsfield.

Hans Sommer

BRUNSWICK, GERMANY, May 9.—Hans Sommer, composer and musicologist, died recently in his eighty-fifth year. He was particularly known for his cycles of songs, which are highly esteemed in Germany. He also composed ten operas, of which a number have been produced with success. His real name was Hans Friedrich August Zincken.

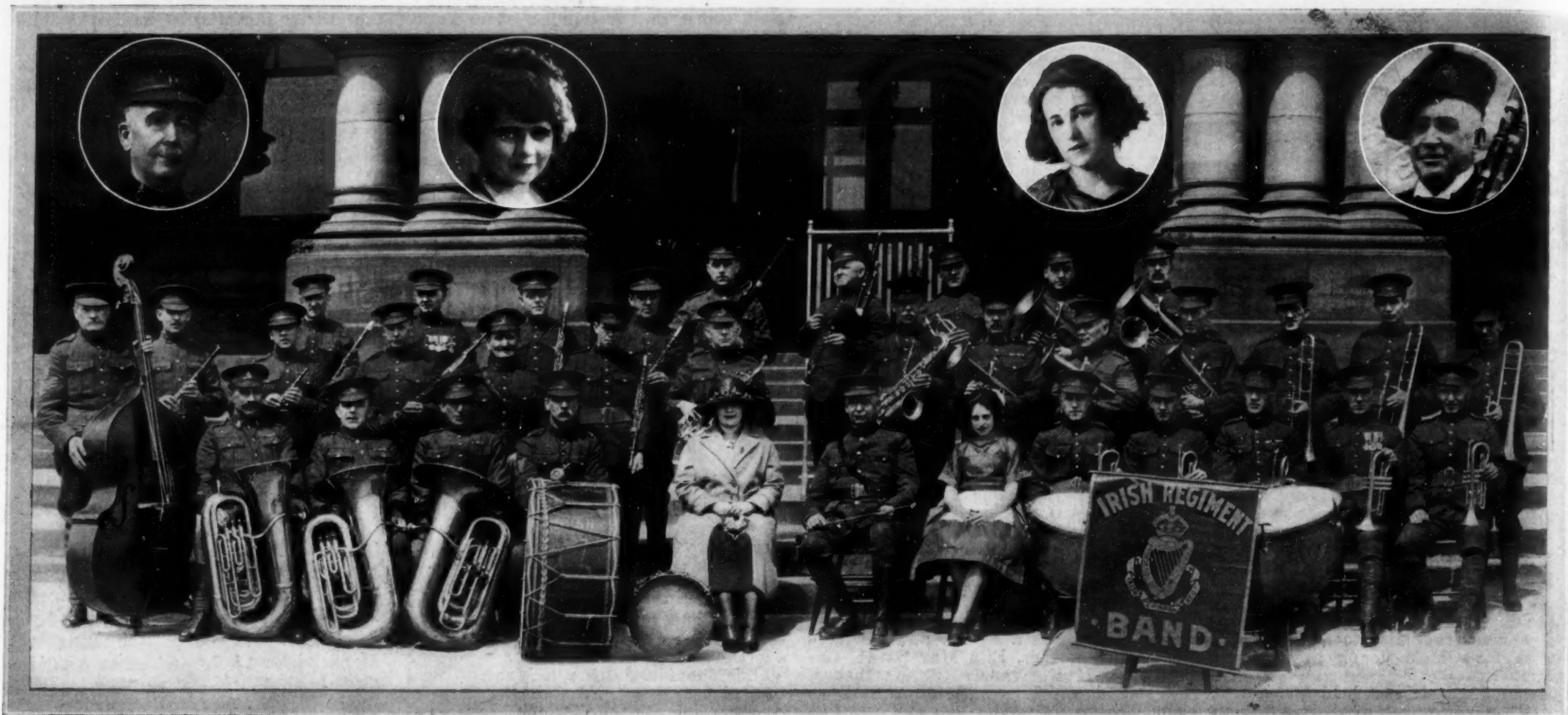
Louis Cazette

PARIS, May 14.—Louis Cazette, one of the leading tenors of the Opéra-Comique, died here in his thirty-third year. He had shown promise of a brilliant future, and had won success in the rôle of *Ferrando* in the Paris production of Mozart's "Così Fan Tutte."

Rudolf Ballin

Rudolf Ballin, husband of Eugenie Pappenheim, voice teacher and opera singer, died at Mt. Sinai Hospital, New York, on May 13.

Irish Regimental Band to Play Music of Erin on American Tour



The Band of the 110th Irish Regiment of Toronto, Can., Which Is to Visit the United States for the First Time Next Season. Seated in the Center of the Group, Is the Conductor, Lieut. J. Andrew Wiggins, with Beatrice O'Leary, Soprano, at His Right and Jean McNaughton, Dancer, on His Left. Insets, from Left to Right: Lieut. Wiggins, Miss O'Leary, Miss McNaughton and Pipe-Major John Trenholm

A TRAVELING Festival of Irish Music is the best description of forthcoming tour of the noted Band of the 110th Irish Regiment of Toronto, Canada, which is scheduled to visit most of the forty-eight States during the next two seasons. The project was conceived by Roger de Bruyn, New York concert manager, and official permission has been secured for the band to make the tour, which will mean the establishment of a precedent, as the organization has never before undertaken such an adventure. The band is one of the best-known musical organizations of its kind and has been frequently heard in Canada under the baton of Lieut. J. Andrew Wiggins. Most of the musicians are veterans of the war and while in England in 1918 gave a London concert which attracted much attention. The band has the indorsement of the Mayor of Toronto, of the Irish League of America, of the Knights of Columbus, the Friendly Sons of St. Patrick and other societies with large Irish memberships.

The response of the Irish organizations is indicative of a strong revival of interest in Irish music, similar to the movement which has been manifest in Ireland for some years past. The band will carry with it three soloists—a singer, a piper and a dancer, all specialists in Irish folk music and dancing, the oldest, probably, of any purely national music in all Europe. The tour will provide an opportunity for American audiences to hear a great number of folk-tunes which have seldom, if ever, been played or sung here before. Pipe-Major John Trenholm, who is an expert performer on the Irish bagpipes, is to give forth tunes which have never been written down because of tonal peculiarities which cannot be recorded by existing methods of notation. These tunes the traditional Irish fiddlers and pipers have preserved since the earliest historic times in Ireland, handing them down from generation to generation. They are tunes which the moving spirits of the Irish musical revival hope to use in the creation of a new Irish art music. Herbert Hughes, the British critic, who visited this country during the past sea-

son has devoted several years to investigating the origin and history of such tunes.

Jean McNaughton, the dancer, accompanying the band, is a specialist in folk-dances and was winner of the first prize at the Irish hornpipe contest held in Chicago last winter—a contest which drew competitors from all parts of the country. Beatrice O'Leary, a well-known Canadian soprano, is to interpret Irish songs.

Programs Confined Rigidly to Irish Music

The programs will be limited exclusively to Irish music. Two concerts given during the past season in Toronto provide a general idea of the material which is to be used on the tour. Among the numbers played by the band, there are two by Sullivan, the "Faugh a Ballagh" March and his "Emerald Isle" Fantasia which includes such famous folk-tunes as "The Minstrel Boy,"

"Molly Bawn," "The Legacy," "Teddy O'Rourke," "St. Patrick's Day," "The Pretty Girl Milking Her Cow," "Savourneen Deelish," "The Irish Washerwoman," "Let Erin Remember," "St. Patrick was a Gentleman," "Garry Owen" and "Paddy Flaherty." There is also "The Racket at Gilligans" by Hinds, which is descriptive of an old country party in Ireland and carries through it a dozen dance rhythms famous throughout the Irish countryside. In the repertoire there is also Wallace's "Maritana" Overture, Godfrey's "Reminiscences of Ireland"; Puerener's "Irish Patrol"; Benedict's "Lily of Killarney" Overture; Coote's Waltz on Old Melodies; Carey's "Irish Whispers" and an old march, "Cead Mille Failthe" arranged by Lieut. Wiggins, among many other numbers.

The repertoire of Pipe-major Trenholm, which provides historically some of the most interesting music of the program, includes among others such famous tunes as "The Cruiskeen Lawn," "The Rakes of Mallow," "The Sprig of

Shillelagh" and "Rory O'More." For a number of Miss McNaughton's dances the piper provides the accompaniments.

Mr. de Bruyn and Lieut. Wiggins plan to extend the scope of the programs as the season progresses. The initial concert in this country is scheduled for the New York Hippodrome in October.

"It is our plan," said Mr. de Bruyn, "to bring to any community which desires it a comprehensive program of Irish music which will take in virtually every period of its development. We expect to offer a great many compositions and traditional tunes which are altogether new and are the result of research in the country parishes and villages of Ireland. I believe Lieut. Wiggins' band is an excellent medium for creating a wider interest in Irish music. The time is not far off when the Irish folk tune is to play a larger part in the composition of orchestral music. There is a rich mine of melodious material still undiscovered in the back country of Ireland."

LOUIS BROMFIELD.

CLIFTON TO CONDUCT ORCHESTRAL SOCIETY

American Composer Chosen to Lead Organization Founded By Mrs. Harriman

Chalmers Clifton, American composer and conductor, has been appointed conductor of the American Orchestral Society for next season. The organization has performed a notable work in training students in orchestral work under the conductorship of Dirk Foch. The aim of the founder of the Society, Mrs. E. H. Harriman, is to give opportunities to American conductors. A further aim is the training of American leaders for groups of local players organized by the community councils. The latter are selected from students of the organization.

Mr. Clifton, the Society's new conductor, is a graduate of the Cincinnati Conservatory. He studied with Edward Burlingame Hill and W. R. Spalding at Harvard, and with Vincent d'Indy and Gédalge in Paris. He was the conduc-

tor of the MacDowell Festival at Peterboro, N. H., in 1910, and for two years of the Boston Cecilia Society. He is the composer of a number of orchestral works, piano pieces and songs. His name was recently mentioned as under consideration for the conductorship of the Cincinnati Symphony.

Seventeen applicants have been awarded the first certificates of merit to be granted by the Society. The awards were made by permission of the Regents of the State of New York. This year an invitation has been extended to the Society by the Board of Education to give concerts in all the city's high schools.

Audition for New York Stadium Series to Be Held in June

The first of the auditions for artists who desire to appear as soloists with the New York Philharmonic Orchestra in the Stadium Summer Concert Series is scheduled for Aeolian Hall on June 11 under the direction of Mrs. William Cowen. All applications must be listed by June 10.

Myra Hess, the English pianist, recently appeared in Oxford, England, where she played the Mozart Concerto at a festival concert.

Marguerita Sylva, soprano, will be under the management of Annie Friedberg, of New York, next season.

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